

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4163.

SATURDAY, AUGUST 10, 1907.

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OPENING OF SESSION 1907-1908.

UNITED COLLEGE.

(ARTS, SCIENCE, AND MEDICINE.)

This COLLEGE will be formally OPENED on FRIDAY, October 11, and the WINTER SESSION will BEGIN on MONDAY, October 14.

The PRELIMINARY EXAMINATIONS, with which the COMPETITIONS for BURSARIES are combined, will COMMENCE on SEPTEMBER 27. Schedules of application for admission will be supplied by the Secretary, and must be returned to him before SEPTEMBER 14.

There are FORTY-TWO BURSARIES VACANT (Six of which are open to Second Year Students and Two to Fourth Year Students), ranging in value from 40s. to 160s. Of these Twenty-one are tenable by Men only, Fifteen (Fourteen of which are restricted to Students who intend to enter the Medical Profession) by Women only, and Four (including Two Spence Bursaries of the value of 20s. each the First Year of Tenure and 40s. the Second Year, and a Malcolm Bursary restricted to Medical Students, of the annual value of 25s. for Five Years) by either Men or Women.

Grants not exceeding 20s. each may be assigned to Students (Men or Women) during their Fourth Year who wish to take a Degree with Honours.

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ST. MARY'S COLLEGE.

(DIVINITY.)

This COLLEGE will be OPENED on MONDAY, October 14. The EXAMINATIONS for BURSARIES will be held on OCTOBER 11 and 12. Intimation of Candidature is not necessary. There are Six Competitive Bursaries vacant, ranging in value from 40s. to 120s. At the close of the Session One Scholarship of 80s., One of 20s., and One of 14s. will be open to Competition.

The Classes in the University are open to Students of both sexes, and include Latin, Greek, English, French, German, Hebrew, Aramaic and Syriac, Arabic, Assyrian, Logic and Metaphysics, Moral Philosophy, Political Philosophy, Political Economy, Education, Mathematics, Applied Mathematics, Natural Philosophy, Chemistry, Zoology, Botany, Geology, Agriculture and Rural Economy, History, Ancient History, Physiology, Anatomy, Military Subjects (Military History and Strategy, Tactics, Military Engineering, Military Topography and Reconnaissance, Military Law and Military Organization), Systematic Theology, Biblical Criticism, and Church History.

Specimen Examination Papers and full particulars respecting the Courses of Instruction, Fees, Examinations for Degrees, &c., will be found in the CALENDAR of the UNIVERSITY, published by Messrs. William Blackwood & Sons, 45, George Street, Edinburgh.

Specimen Examination Papers for the Preliminary and Bursary Competition Examinations are published in separate Booklets, and may be had from the SECRETARY, or from Messrs. HENDERSON, Booksellers, St. Andrews.

A general Prospectus for the coming Winter Session, as well as detailed information about the Preliminary Examination or any Department of the University, may be obtained on application to the SECRETARY.

ANDREW BENNETT, Secretary.

The University, St. Andrews, August, 1907.

UNIVERSITY OF MANCHESTER.

Chancellor and President:

HIS GRACE THE DUKE OF DEVONSHIRE, K.G. F.R.S. D.C.L. LL.D.

Vice-Chancellor:

ALFRED HOPKINSON, K.C. M.A. LL.D. B.C.L.

Registrar: EDWARD FIDDES, M.A.

The SESSION 1907-8 BEGINS ON OCTOBER 1.

There are Eight Faculties in the University—ARTS, SCIENCE, LAW, MUSIC, COMMERCE, and ADMINISTRATION, THEOLOGY, TECHNOLOGY, and MEDICINE—in all of which Degrees are conferred. A Research Degree may be obtained after a period of residence by Candidates who have graduated as Bachelor in other Universities. There are Diplomas in Dentistry, in Public Health, in Veterinary State Medicine, and for Secondary Teachers, Engineering, Electrical Engineering, Mining, Applied Chemistry, and Technology. A large Day Training College is associated with the University, with a University Certificate for Teachers.

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THE UNIVERSITY OF LEEDS.

FACULTIES OF ARTS (INCLUDING COMMERCE AND LAW), SCIENCE, AND TECHNOLOGY.

The NEXT SESSION WILL BEGIN ON SEPTEMBER 30. Prospectus of any Faculty may be had, post free, from THE REGISTRAR, Lyddon Hall has been licensed for the residence of Students.

UNIVERSITY OF BIRMINGHAM.

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Applications should be lodged, not later than SEPTEMBER 10, 1907, with THE REGISTRAR, from whom a Form and particulars of appointment may be obtained.

UNIVERSITY OF LONDON.

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Applications for the post, accompanied by not more than three Testimonials and the Names of Three Persons to whom reference may be made, must reach the undersigned, from whom further particulars may be obtained, not later than SEPTEMBER 16, 1907.

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BRISTOL EDUCATION COMMITTEE.

FAIRFIELD SECONDARY SCHOOL.

WANTED, at the beginning of Next Term, an ASSISTANT MASTER or MISTRESS (whole time) with special qualifications in French; one who may be required occasionally to teach ordinary form subjects, and to take part in the Life of the School. Salary according to scale, viz.: Women 90, and 50, increments to 110; Men 120, and 100, increments to 170. In calculating the initial Salary, credit will be given for half length of service in a Secondary School approved by the Board of Education; fractions of a year will be disregarded.—Forms of Application, which may be obtained by sending a stamped, addressed foolscap envelope, of the undersigned, must be received at the Office of the Committee on or before AUGUST 23, 1907.

WM. AVERY ADAMS, Secretary.

Guildhall, Bristol, July 29, 1907.

KENT EDUCATION COMMITTEE.

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COUNTY SCHOOL FOR GIRLS, CHATHAM.

WANTED, in SEPTEMBER NEXT, an ASSISTANT MISTRESS for the above-named SCHOOL, specially qualified to give instruction in Art Subjects. It is desirable that Candidates should offer as Subsidiary Subjects some of the following: Manual Training, Elementary Science, Drill, Needlework, Singing. Initial Salary 100, to 110, according to qualifications and experience, rising in accordance with the Committee's scale by annual increments of 7, 10s. for the first two years, and then by 5s. to a maximum of 140, or 150. Application Forms will be supplied by Miss C. WAKEMAN, Head Mistress of the County School for Girls, Chatham, to whom they must be returned not later than MONDAY, August 12. Canvassing will be considered a disqualification.

By Order of the Committee.

FRAS. W. CROOK, Secretary.

Caxton House, Westminster.

ESSEX EDUCATION COMMITTEE.

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WANTED, in SEPTEMBER NEXT, ASSISTANT MISTRESS for Six Half Days per Week (preferably Mornings, including Saturday Morning), to teach English, French, Needlework, and Physical Exercises (Girls). Must be a good disciplinarian, and experienced in similar work. The appointment will be, in the first instance, for six months, with Salary at the rate of 70, per annum. Applications, with copies of Testimonials, and full particulars as to qualifications and experience to be forwarded to THE CLERK TO THE LOCAL COMMITTEE, Technical Institute, Walthamstow, not later than AUGUST 31, 1907.

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GLAMORGAN COUNTY COUNCIL.

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LITERATURE

From Gerson to Grotius, 1414-1625. By John Neville Figgis. (Cambridge, University Press.)

STUDENTS of political thought—and indeed all who enjoy good writing and good sense—will welcome Mr. Figgis's new book. It is an elaboration of his Birkbeck Lectures in Ecclesiastical History, delivered in Trinity College, Cambridge, seven years ago. Revision has clearly taken place, though the author does not tell us how much: rather, he apologizes—and we think unnecessarily—for incompleteness, and admits his indebtedness, in different ways, to Acton, to the Rev. T. A. Lacey, and to the deeply regretted Prof. Maitland, "whose kindness was even greater than his genius." But the book is thoroughly his own, and excellent it is.

"These lectures," says the author in his introductory chapter, "may be misleading, but nobody shall call them picturesque." Misleading they certainly are not; and if they are not picturesque, they sparkle with wit and clear thought. Mr. Figgis has in fact studied his subject so thoroughly that he almost makes us believe that it is easy; but to have a command of it one must have read deeply and thought lucidly.

He leads us to see how much that of old belonged to the Church, in the realm of political thought, has come to be the province of the State, till

"the theory of omnipotence, which the Popes held on the plea that any action might come under their cognizance so far as it concerned morality, has now been assumed by the State, on the analogous theory that any action, religious or otherwise, so far as it becomes a matter of money, or contract, must be a matter for the courts."

He illustrates the point very happily by the judgment of the House of Lords in the Free Church of Scotland appeals, which, he well says, "marks the final stage in that transposition of the spheres of Church and State which is, roughly speaking, the net result of the Reformation." Mr. Figgis develops the change which was suggested by Stubbs when he wrote that "medieval history is a history of rights and wrongs," and much of his first lecture is virtually an amplification of that sentence, though he does not mention his predecessor's view, and doubtless arrived at his own independently. It is the change that has passed over political thought which he traces as far as Grotius, and, by implication and chance allusion, further still. He traces it through the Conciliar Movement and the Papalist Reaction which owes much to Æneas Sylvius Piccolomini:—

"Pius II., cultivated, literary, modern, prepared the way for Pius IX., narrow, credulous, and reactionary. Never have two such different men worked for the same ends, for they agreed in nothing but their humour—and even there the later Pope had the distinction of decency."

He shows that mediævalists had no idea of Church and State as separate bodies, and he dwells on this thesis during a large part of his book. The conflicts were between different officers of the same society; it was long before the theory of the Church as a *societas perfecta* was developed, and then through the work of the Jesuits.

A very interesting lecture is that on Luther and Machiavelli. We wish, by the way, that Mr. Figgis had dealt more specifically with Hooker, for much of the first book of the 'Ecclesiastical Polity' is a direct criticism of the 'Principe' and the 'Discorsi.' But on the two thinkers whom he has chosen to illustrate his point he is at his best. He emphasizes the animosity of the Reformers to the monastic system as a rebuke to their conception both of a Christian family and a Christian commonwealth.

"Only recently has the meaning of this denunciation been indicated by M. Combes, some of whose speeches are inspired by exactly the same notion, that loyalty to a small corporate society is incompatible with loyalty to the State; while the vow of obedience, when understood completely, is opposed to the development of individual conscience."

Thus Luther, refusing to make the distinction between sacred and secular which the Latin world had drawn sharply, paved the way for the high theory of the State to which Hegel gave new life. The utilitarian theory, the purely secular theory, of the civil State, comes, on the other hand, from Jesuits and Presbyterians.

It was a thesis of Mr. Figgis in a brilliant chapter which he contributed to 'The Cambridge Modern History' that modern liberty is due to the struggles of religious sects; and here he develops this, illustrating it with many happy quotations and references. He shows that while, on the one hand, the Presbyterian doctrine

in its beginnings was ecclesiastical, and denied all real independence to the civil ruler, the view of the Reformers who became dominant in Germany, England, and Sweden was absolutist at bottom:—

"When Luther burnt the 'Corpus Juris Canonici,' he symbolised, and intended to symbolise, the entire abolition of all claims, not only to superiority, but even to any kind of coercive or inherent jurisdiction in the Church. He destroyed, in fact, the metaphor of the two swords; henceforth there should be but one, wielded by a rightly advised and godly prince. It is a curious fact that Luther, whose fundamental motive was a love of liberty and care for the rights of one's neighbours, should have been so powerful a supporter of absolutism." Thus arose the doctrine of the omniscient State, and bitter hostility to the monastic ideal emphasized the new view.

Mr. Figgis's account of Luther, indeed, reminds us of York Powell's saying that the Reformation "ruined Art and divided Society," for he asserts that Luther's opinions

"helped to usher in that vulgar contempt for poverty, and the placing of comfort before character as an ideal, which is so distinctive of the modern as compared with the medieval world. This it is, perhaps, more than anything else that justifies Matthew Arnold's dictum that he was only a 'Philistine of genius.'"

Still more acute are the summary and the criticism of Machiavelli. Mr. Figgis shows that the real meaning of the Italian's work was that he saw keenly the immediate needs of his country, and that to meet them he was willing to subordinate all other considerations. Thus, as in the case of Bacon and Strafford as absolutists, Robespierre as a terrorist, "and many amiable Socialists to-day," the desire for reform has obliterated the desire for true liberty and true education of character, which are the only guarantees of progress. But the chief influence of Machiavelli has been in international, not in internal politics.

"Paradoxes only become dangerous when they are transformed into platitudes. Machiavelli actually saw in Italy that the restraints of law and custom had broken down, and he strove to make the best of the existing conditions. The mistake of his followers is that they treat him as though he had been interpreting and laying down rules of universal validity, which it is quixotic even to desire to alter."

Mr. Figgis felicitously compares the doctrine of Machiavelli with that of the Jesuits. In both the individual is subordinated to the community, with results disastrous to morality. He thus comes to deal, by the way, with Probabilism. His view of this theory is much the same as that of Acton in his 'Lectures on Modern History.' He lays no stress on the idea of *proof*, and seems to accept the view that the Jesuits taught that what was probable, even to a low degree of probability (not "prove-able," to a low degree of proof), might be accepted. Probabilism, he says,

"asserts that it is morally justifiable for a man to pursue the course which he believes to be wrong, if only he can find a single

authority of weight who declares it to be right, i.e., if Guy Fawkes thinks treason a sin he is yet justified in committing it and still retaining his opinion, if only he can quote Mariana, say, on the other side. It is clear that this theory is entirely destructive of all morality in a world where opinion is not unanimous, for it takes away that individual sense of responsibility for action which is its very basis.

Clear indeed; but is that quite the theory of Probabilism?

We wish Mr. Figgis had continued his study of the political philosophy and morals of the Jesuits, and dealt with the important question of what was really their teaching in the eighteenth century—what justification there was for the view emphatically enunciated in the letters of Carlos III. and Tanucci, and apparently endorsed in the Bull *Dominus redemptor noster*. So again, when he deals with the school of Bodin, he might well have dwelt on the use made of that philosopher in England, as seen, for example, in the sermons of Laud.

We must pass briefly over the remainder of a most interesting book. The later lectures are perhaps not equal to that on Luther and Machiavelli: this is due not to the writing, but to the subject. In the discussion of the origin of toleration we should have liked some reference to Hammond's famous sermon; but, as Mr. Figgis truly says, "adequately to illustrate by quotation topics in the text would swell this little volume into a Cyclopædia." But the studies of "the Monarchomachi"—and Mr. Figgis is a recognized authority on the doctrine of Divine Right—the Jesuits, and the Netherlands Revolt, are well worth careful attention.

The book should be widely read, in spite of its somewhat abstruse subject, for its study will lead to clearer thinking on the grounds of political and moral action. We should be very glad to see it expanded, and it might then undergo slight revision in some small matters of style, where the writer's facility has led him into slips which scrupulous writers avoid. Rosseus, for example, was not the *nom de guerre* of Reynolds (p. 159), but the *nom de plume*; it is clumsy English to say of Suarez that "his ethics is essentially legalist" (p. 189); and we cannot take a clear idea from the sentence, "There can be no doubt that in its earlier phase the Presbyterian doctrine was fully as ecclesiastical and anti-secular as was the Romans" (p. 73), or from that which speaks of the Council of Constance as standing "with no mind to traverse Dante's terrific spiral" (p. 56).

We leave Mr. Figgis with cordial thanks for a book which is at once serious and entertaining. We do not fear to read of difficult matters when it is he who deals with them.

A New English Dictionary on Historical Principles.—Misbode—Monopoly. (Vol. VI.) By Henry Bradley. (Oxford, Clarendon Press.)

INSPECTION soon reveals the fact that this instalment of the great Dictionary is much nearer to the average as to interest

than is suggested at first sight by the depressing observation that compounds with "mis-" and "mon(o)-" occupy more than two-fifths of the space. Several of the said compounds—e.g., "mischief," "mistake," "misuse"—are so important and independent that their composite character is not obtrusive; while in the remaining space are the numerous valuable words connected with Latin *modus*, and a generous intermixture of other words in common use, many of which are Middle English and some Old English, as "mit"—a measure of capacity (dialectally) a tub; "mo(e)"=more; "mole"—a discoloured spot (on linen, &c.), the corrupted "mould" of "iron-mould") from about 1000 A.D., a skin-blemish from about 1398. There are no articles of portentous length, that on the verb "miss" being only half a column over two pages and comprising two dozen sections; but there are plenty with from five to fifteen sections and "exhibiting remarkable sense-development." For instance, "mister," the elder of two homonymous nouns, from old French *mestier*, modern *métier*, means "need," in the plural "necessaries," as well as "handicraft," "profession," "office," "employment," "instrument." The notion that "mystery" as a designation of a trade or craft is an altered form of this "mister" is ignored, as also is the misderivation—to use one of the new entries, for which *The Athenæum* is the authority—of "monkey," through Italian *mon(n)a*, from *madonna*. The meanings "mistress," "dame," of *mon(n)a* are not mentioned, which is a pity, as information concerning the evidence for the priority of the human or simian senses would have been acceptable.

Though the rare Old English "miscian," of which "the sense seems to be 'to apportion suitably,'" is not quite satisfactory as the assumed source of the verb "mix," still only the exhaustive examination of Middle and early modern English, of which users of the 'New English Dictionary' reap the benefit, could have proved beyond question that "mix" is a back-formation from the participial adjective "mixt," adopted from French *mixte* from Latin *mixtus*, examples of which date from about the middle of the fifteenth century, while the first instance of "mix" is dated 1538, its functions having been previously performed by "meddle," "meng," and kindred forms, and forms related to the modern "blend." The etymology of the French *mischever* is parsimoniously and somewhat inconsistently—as the derivation of "mix" was given under "commix"—omitted under "mischief" and "mischieve," though we are referred to the obsolete "cheve" for the source of "chever," namely, *chef*, Romanic *capum*, Latin *caput*.

Avoidance of quotations puzzles us occasionally; for instance, of Tennyson's "moated grange." The definition of "mockery," merely "one who mocks," &c., prepared us for the omission of Solomon's dictum that "wine is a mocker." Under "miscellany," meaning

"a book...containing miscellaneous pieces," we expected to find Pope's "Here Miscellanies spring, the weekly boast | Of Curl's chaste press, and Lintot's rubric post" (1728, 'Dunciad,' Bk. I. v. 39 f.). For "moderns," meaning modern writers contrasted with ancient, especially Latin and Greek authors, we expected a brief notice of the 'Battle of the Books,' as Swift termed it, and a quotation from Sir William Temple or Wotton, especially needed, as it might be inferred from the remark under "modernist"—"in the 18th c., a maintainer of the superiority of modern over ancient literature"—that the discussion began in the eighteenth century. For "monastic" applied to buildings Byron's "monastic dome condemned to uses vile" (1810, 'Childe Harold') might have been cited. For "missy" George Eliot's 'Mid-dlemarch' supplies "Missy, come here" (chap. xxxiii.).

Milton might well have furnished a poetic instance of the Great "Mogul" 'P.L.' xi. 391, "Agra and Lahor of great Mogul"; while, *ib.* 51, "Those pure immortal elements that know | No gross, no unharmonious 'mixture' foul," seems to be wanted. The latest instance of "mischief" in the legal section is dated 1828-32; but in Macaulay's essay on Sir W. Temple (1838) we find "the rulers who, till the mischief was beyond the reach of all ordinary remedies, had never bestowed one thought on its existence." In the section including "conduct causing petty injury or trouble to others by way of sport, without any ill-will," we find quotations ranging from 1784 to 1834. It would have been better if "petty" had been omitted, so that the 1718 quotation under "Mohock," the "mischief" in which does not fit comfortably into any other section, might have been referred to, viz., "Entertainer, No. 12, 76, We love Mischief for Mischief's sake, and can... break windows... knock down Old Women... and Mohock the Tories." Perhaps the quotation under "monnet"—a small deformed ear, might be added: "1653, R. Sanders, 'Physiognomie,' 176... such ears signifie nothing but mischief and malice." The intransitive "mix" with "in" is not illustrated in the social sense, though Macaulay says Temple's income was "sufficient for the wants of a family mixing in fashionable circles." A gap in the illustrations of "mockery"—a subject for derision, from 1596 to 1820, might have been bridged by "must presume to make a mockery of one of the Quorum" (1711, *Spectator*, No. 48). For the noun "model"—an object of imitation, one of three quotations from the thirties of the nineteenth century might have made room for Moore's "Should not the R—g—t too have ears | To reach as far, as long and wide as | Those of his model, good King Midas?" (1818.) No examples are given of "model"—an exemplar of physical perfection, though, in a note on 'Don Juan,' canto ii., Byron writes, "Jackson...who I trust still retains the strength and symmetry of his model of a form." Under "modera-

tion"—limitation, restricting provision, there is space for a reference to "modus," where we find "1590, Swinburne, 'Testaments,' 137, *Modus* is a moderation, whereby a charge or burthen is imposed." "The moment," meaning the fitting moment, is not illustrated in construction with "for," as in Moore's "th' Imperial bird... watched the moment for a daring spring" ('Fudge Family,' p. 72); while the phrase "at the same moment" might have been mentioned and illustrated from Byron's letter of Jan. 21st, 1808: "The worst of an argument upset my maxims and my temper at the same moment." We do not resent the ignoring of the cant phrase "the psychological moment." Mr. Henry James appears to mean "with one eye closed" by "monocular" (or is the use of a single eye-glass indicated?) in 'The Awkward Age,' Bk. VIII. chap. xxvii.: "Is it your 'old blue'?" Vanderbank, monocular, very earnestly asked." We note the omission of "misinterpreted"; see *Spectator* (1711), No. 23, "A wife [shall] be made uneasy all her life for a misinterpreted word or action"; also of references from "missel - thrush" to "missel - bird," rain-fowl, storm - bird; from "miss" to "bread-and-butter" and "miss-hood"; from "Mischna" to "Mishnah"; and from "misconster" to "misconstrue."

Many etymologists will be surprised to find that the English "mode," when it represents in meaning the masculine French *mode*, is generally derived directly from the Latin *modus*, and that the French masculine gender is a learned reversion to the Latin gender dating from the seventeenth century; while in the sense "fashion" our "mode" is an adoption of the feminine French *mode*. The earliest English use means a kind of scale in music, the common modern senses "way, manner, method," coming fourth in sense-development. In excellence of arrangement the article on "model," sb., is perhaps even more noteworthy, as the enumeration of the main divisions shows at once—I. Representation of structure; II. Type of design; III. An object of imitation; IV. An obsolete unit of architectural measurement. If we leave out of account obsolete words and such as may be disused, we find in the first ten pages more than twenty new entries, including "mischiefful" (which used to be respectable), "misdelivery," "misderivation," and "misdescription," as well as some unimportant words used by standard authors.

A double section (concluding N) by Mr. Craigie is announced for October 1st. This instalment will fill up one of the gaps, and bring within measurable distance the uninterrupted advance of the great work to the middle of the letter R.

George Buchanan: *Glasgow Quatercentenary Studies*, 1906. (Glasgow, MacLehose & Sons.

GLASGOW no less than St. Andrews had functions and junketings in memory of

George Buchanan, and, not to be behind St. Andrews, Glasgow has published a set of essays on the historian, poet, and man. Which is the more useful and valuable volume? When we consider the covers of the books, the printing, and the illustrations, we think that Glasgow, to use an image from the game of golf, wins the first three holes; and, as concerns the editing, the erudition and accuracy of Mr. George Neilson enable him to "pit the fourth in his pouch." Nothing in the St. Andrews volume was so readable and popular as 'Student Life in Paris,' by Principal Lindsay, of the United Free Church College. But is he sure that Albert Dürer sketched the "Scot Abroad"? Did he not sketch shabby persons who may be Irish, or may be Highlanders, and were, of course, probably Scots in one sense of the word? We are given no reference for Buchanan's statements that Lowlanders are "second-rate Scotsmen." If Buchanan owed his bursary at the Scots College to Mair or Major, as the St. Andrews writer says, then his ingratitude to Mair deserved a word from Principal Lindsay, who takes no notice of Buchanan's autobiography given to the Inquisition; while this is printed in the St. Andrews book. For this early part of Buchanan's career St. Andrews is much the more useful. Apparently Principal Lindsay has not attended sufficiently to the important documents published by Senhor Henriques: at least he does not compare his hero's earlier and later accounts of his own adventures.

An edifying paper might have been, and should be, written on Buchanan's 'History of Scotland' for his own period. The 'History' should be compared with that of Knox; inquiry should be made into their sources; and their results placed side by side with the facts as revealed in contemporary documents. The consequences would be as entertaining as instructive. Here is a pleasant task for a Scottish Professor of Church History. Principal Lindsay says that in Buchanan's notorious 'Detection' of Queen Mary "the proofs of her guilt were arranged with remorseless skill." In truth, all the arraignments of Mary were so bungled that "her cause has been best served by her accusers, most injured by her defenders."

A very interesting paper is that by Mr. W. S. McKechnie on Buchanan's 'De Jure Regni apud Scotos.' This treatise, published in 1579, had long been current, as Mr. McKechnie proves, in MS. The book, often burnt and proscribed, has been strangely neglected, Mr. McKechnie says, by modern authors on politics. In form a dialogue between Buchanan and the young, witty, and chivalrous Thomas Maitland, brother of Lethington (who protested that he was not art or part in it), the book is probably of the autumn of 1567, the time of Mary's fall. Mr. McKechnie proves, from State papers, that Buchanan had one John Moon on the rack thrice, in 1571, before hanging him. This confirms the

suspicion that he also tortured Queen Mary's servant Paris into making his depositions against his mistress. They were read to Paris in the presence of Buchanan, John Wood, and Ramsay, so Buchanan seems to have examined him as he examined Moon. The principles of the 'De Jure Regni' are an apology for the treatment of Mary by the Scots. A king may be justly and lawfully deposed: the pity is that, despite Mary's petitions, she was not allowed to be heard in her own defence. If heard, she would have denounced, with truth, some of her deponents. As Buchanan asserted that anybody might kill any prince whom he regarded as a tyrant, his argument was neither Christian nor civilized. However, he says nothing about the claim of the Kirk to interfere in secular affairs. "There is a sane spot in every man's mind," even in that of a scholar who looks on at the infliction of thrice-repeated torture—inflicted on a friend of the Queen whom he has adulated, begged from, and lied against.

We have only space enough to commend, without discussing, the excellent paper by Mr. J. T. T. Brown on the suggested authorship by Milton of the English blank-verse translation of Buchanan's 'Baptistes,' and Mr. Neilson's learned and curious examination of the ghostly legends in the 'Franciscanus.' Buchanan, like others, thought that the Reformation was destroying belief in certain psychical phenomena. He greatly erred: and Lavaterus is as full of ghost stories as Petrus Thyraeus, S.J. The long bibliography of Buchanan, by Mr. David Murray, is valuable; and, in many ways, the book, which has a fairly good index, is most serviceable to students of history and literature.

Storia do Mogor; or, Mogul India, 1653-1708. By Niccolao Manucci. Translated by W. Irvine. Vols. I. and II. (John Murray.)

THE great value of the observations of early European travellers in India has long been recognized. Native historians are not only apt to fall into panegyric from interested motives, but have also the capital defect of omitting what to them is merely the obvious, but to Europeans is both strange and suggestive. It is to Western observers that we owe most of our information on Indian customs and beliefs, simply because no native writer would think it necessary to record matters familiar to his readers. One learns more about Hindustan in the seventeenth century from such books as Mr. W. Foster's edition of Sir Thomas Roe's 'Journal,' Mr. Ball's 'Tavernier,' Mr. Constable's 'Bernier,' and the Hakluyt Society's publications, than from the official Persian historians. Yet the European records are scanty, and their writers usually lived too short a time in India to become intimate with the people and to avoid palpable misconceptions. For this reason all students of the subject

have regretted the loss of so exceptional an authority as Manucci's original memoirs. The only form in which they were known was extremely unsatisfactory to critical historians. In 1705 Père François Catrou, S.J., published his 'Histoire générale de l'Empire du Mogol...sur les Mémoires Portugais de M. Manouchi, Vénitien'; and this was reissued with an important Third Part in 1715. The book in both forms had a vogue. There were five editions at Paris between 1705 and 1715; one at the Hague in 1708; an English translation in 1709, reissued in 1722; and an Italian version in 1731. Unfortunately, Catrou did not foresee the demands of modern historical research. He used the memoirs which Manucci had sent him from India in 1700 as the chief—indeed, he confesses "almost the only"—source for his book; but he talked mysteriously of other memoirs which he had received, and by which he supplemented his chief authority. Not content with making it impossible for any critic to determine when Manucci was followed and when some *scriptor ignotus*, Catrou proceeded to recast the original in his own style. "J'ai préféré," he says, "un stile figuré, conformément aux Historiens Grecs et Latins, au stile plus simple que M. Manouchi a affecté." In other words, he first took away the authority of his original by mixing it up with unnamed materials, and then he destroyed its literal accuracy by tricking up its language. Nevertheless, "to satisfy the incredulous," he adds that he still retains the original memoirs, and offers to show them to any one who may suspect him of tampering with their sense.

Of course, no serious historian could treat such a work as authoritative; and though Catrou-Manucci has often been cited, it has usually been with considerable reserve. A certain *ton du laquais* which pervaded the French paraphrase gave an impression that Manucci was a scandal-monger and an underling, although Catrou described him as a physician and an officer of Aurangzeb's Court. He was supposed to have embroidered his *contes scabreux* in the lurid atmosphere of a Moghul kitchen. But the really amazing part of the story is that no one seems to have taken Catrou at his word, and gone to inspect the original MS. It did not belong to the reverend father, and Manucci, when he heard of the use it had been put to, flew into a passion, as might be expected; but it found its way in due course into the Jesuit library at Paris, and appeared in the catalogue printed on the occasion of the sequestration and sale after the expulsion of the Order from France in 1763. Orme says it was not in the catalogue, but it was, under No. DCCCLVI. Nothing, as experts know, evades discovery so easily as a lost manuscript; and Manucci's 'Storia,' having successfully lain hidden and forgotten at Paris for half a century, continued to preserve its secret at the Hague, where it reposed in the collection of Baron Gérard Meerman for sixty years more, unsuspected by the learned world, which

certainly was never unrepresented in Holland. Then for another sixty years and more it escaped detection in so very conspicuous a hiding-place as Sir Thomas Phillipps's library at Middle Hill, whilst various historians of India were deploring its loss! Evidently the rule of Poe's famous detective is valid: if you want to hide anything successfully, put it under the searcher's nose. Finally, on the dispersion of the Philipps Collection, the Königliche Bibliothek at Berlin became the happy possessor of the elusive MS. There it lies still; there, by some process of thought-transference, or common sense, it occurred to Mr. Archibald Constable, the editor of Bernier's 'Travels,' to look for it; and there Mr. Irvine had it transcribed by Herr August Otto, through the good offices of Prof. L. Stern, of the MS. Department. The fugitive has at last been run to earth, and we are now able to judge what Manucci really wrote, and estimate the value of his evidence. We wonder whether further search would discover the other "Mémoires" which Catrou says he received from India—if they ever existed outside his "stile figuré."

Even this extraordinary recovery of an historical document which for two centuries has been lying *perdu* under the eyes of all whom it concerned is not the whole story. Another MS. of Manucci's came to Europe, and, afflicted with the family habit of secrecy, immediately lost itself in the much-frequented Marcian Library at Venice. When Manucci heard of Catrou's vivisection of the precious memoirs, he rose up in his wrath and dispatched the original draft of his work to his native city, entreating the Senate to publish it and vindicate his veracity. This was in 1706, and the MS. duly arrived, though it was not printed. It appears as Codex xlv. in Zanetti's catalogue of St. Mark's Library, 1741; and there it is now, together with an Italian version of an additional Part V., which exists, apparently, in no other form. Its presence was known to Bernoulli and to Cardinal Zurla, but no one paid any attention to their references; and to Mr Irvine alone belongs the credit of having rediscovered these important manuscripts after a long process of ingenious investigation. That two manuscripts of the same work, admittedly of the first importance for a specially interesting period of Indian history, should have escaped detection in catalogued libraries for two hundred years, in spite of the anxiety of scholars to recover the "lost" authority, is a fresh example of the curiosities of literature. Manuscripts have been mislaid in libraries, as in the case of the famous Elphinstone copy of Baber's memoirs, lately rediscovered in the Advocates' Library at Edinburgh. But the Manucci MSS. were described in printed catalogues. As the Koran says, "Canst thou guide the blind when they see not?"

Mr. Irvine, happily, has done away this reproach to historical research. We have now the real Manucci, and are able to judge of the unscrupulous tricks which the French editor played with his text.

The whole work is not yet out; we have still to look forward to the concluding volumes, which will give for the first time Parts IV. and V. of the 'Storia,' which Catrou never used, since they were not in his copy, and in which we may expect information of a miscellaneous kind. The present volumes, however, cover most of the ground scratched by Catrou, and the difference between the two versions is very striking. Mr. Irvine seems to us too indulgent when he says that

"Catrou, for literary effect, acted wisely. He began by throwing overboard all, or almost all, personal narrative, looking on it as so much useless lumber, and then proceeded to dress out the rest according to his notions of what a history should be. While he thus produced a more artistic book, he much diminished, if he did not totally destroy, the authority of Manucci as an original source of history. It might even be doubted, confining oneself to Catrou's pages, whether Manucci was ever in India."

We are not disposed to grant even a high measure of literary success to Catrou. His writing smells offensively of the lamp; and though, as a practised writer and a clever Frenchman, he knows how to put things with a point and to add a literary polish which is wanting in the original, the whole book smacks of insincerity. The very fact that one would not be certain from Catrou's pages, as Mr. Irvine observes, whether Manucci was ever in India at all, or at least ever went far outside Goa and Madras, proves the unconvincingness of the work. You never believe it, and so far nobody has taken Manucci seriously. Catrou showed a wrong instinct, even from a literary point of view, in excluding personal narrative; for it is just touches of the sort that give life and probability to a book full of strange tales. The choice was the more odd since Catrou belonged to a country and a city which delighted in personal memoirs, and Manucci's have a good deal of the charm which belongs to unaffected reminiscences of actual experiences, amply substantiated by minutely detailed descriptions of persons and scenes. To our mind there is no comparison between the two books. Except for the unquenchable charm of French prose, Manucci's original memoirs are as superior in interest to Catrou's adaptation "after the model of the Greek and Latin historians" as the Collects are to Knight's Family Prayers. When it comes to a question of veracity, there is even less room for argument. We have collated page after page of Catrou with his original, and every page has revealed mistakes in translation, careless confusions, and what looks like deliberate sacrifice of fact to literary effect; whilst the omissions are often much more important than what is included. A vast amount of Manucci's work never filtered through Catrou's "stile figuré" at all. It may be urged in his defence that the general impression of the Moghul empire and its rulers given by Catrou is not widely different from that given by Manucci himself. This is true, and we do not wish to imply that Catrou deliberately set about telling lies. What

he did was often to sacrifice truth for the turn of a phrase, and he seems frequently to have altered the sense of his original out of sheer carelessness. In fact, he mistook his vocation. Instead of mangling a document of history, he should have written for the daily press.

One result of his elaboration is that he completely discredited Manucci's authority up to the publication of Mr. Irvine's volumes. We are now able to see clearly that this clever Venetian lad, who ran away at the age of fourteen as a stowaway, and was protected by that curious personage, the Royalist ambassador Lord Bellomont (about whom the 'Dictionary of National Biography' has gone astray), was an unusually honest kind of adventurer, for whose character we have not only his own candid word, but also that of Governor Pitt, and the Madras records. Probably he does not tell us all about himself, but he tells so much and so frankly, not extenuating anything, that we can form a very good opinion of him. He was admittedly an adventurer, like a host of other Europeans who sought to make their fortunes in the Moghul service, and generally failed; and like all adventurers, he was greedy for pay. No doubt he took presents eagerly, and received very handsome fees for his medical advice, which candidly was of an extremely empirical order. He did as others did; and when he found that Europeans were allowed to grant protection to distillers, he cheerfully took ten rupees a day from a native who set up a private still on his premises at Agra. He had no scruples about supplying the chief Kazi with a bottle of spirits every day, and receiving gifts of rare wine from a Moghul princess who was much addicted to the cup that cheers, and indeed, like her grandfather, Jahangir of jovial memory, had often to be carried to bed. He may have done shadier things which he discreetly concealed; but he is so open about himself that one doubts whether he could have kept silence, even when the joke was against himself. He tells us all about his doctoring; how anxious he was not to experiment upon human lives, and how he gradually picked up the few elementary notions he possessed concerning drugs and diseases from books and acquaintances, and how frightened he was when he was called in to attend a patient. Some of his cures are extremely amusing, though they scarcely lend themselves to citation; but the great point about them is the engaging frankness with which the Hakim confesses his own incapacity. It was no light thing to be called in to attend a princess or a high official's wife who remained strictly invisible, and scarcely permitted more than the feeling of her pulse. Manucci knew his head was at stake as well as his fortune (for he amassed more than one), and he took infinite precautions to be on the safe side. He was clearly an able man, though not a valiant; and the ease with which he seems to have learnt Turkish, Persian, Portuguese, French, a little Latin (and not only his Vulgate), and apparently

Hindi, shows that he was intelligent. He was popular with the officials and their ladies, as well as with servants and tradespeople. He knew most of the leading men, and attended many of their harems. With Dara, the unfortunate brother, and with Shah 'Alam, the son and successor of Aurangzib, and with his household, he was specially a favourite; and that the Portuguese governor of Goa employed him as an envoy to the Maratha chief Shivaji is sufficient proof of his reputation. Sometimes he tells incredible or wildly improbable tales; his chronology is manifestly shaky, and the sequence of events not always strictly accurate; but on the whole when he relates events of his own time and describes his own experiences and people he knew, there seems to be no valid ground for doubting his honesty and veracity. Such being the case, the recollections of a man who lived for more than sixty years in India, and was in close relations with many of the chief actors on the political stage, are obviously of the first importance to the historian of India during the second half of the seventeenth century. Now that Mr. Irvine has placed Manucci in his true form before us, it is as impossible to ignore the great value of his evidence as it is to deny the humour, the vigour, and the life-like character of his descriptions of men and manners.

Of the way in which Mr. Irvine has dealt with the work we cannot speak too highly. He has wisely preferred to give an English translation instead of printing the original text, which is chiefly in Portuguese, but partly in French, and (in a later portion) in Italian, and would have presented obstacles to most readers. The book, as he says, is not exactly a work of literature, and every purpose is served by a scholarly translation such as that which he has given us. Probably no other living scholar, except Mr. Beveridge, could have treated all the historical matter with the thorough mastery of the Persian authorities that Mr. Irvine shows in every page. His notes, with their innumerable references, corrections, and amplifications, constitute a bibliography of Indian historical sources; and he has spared no pains in identifying sites, emending doubtful readings, and explaining names of plants, drugs, measures, coins, &c. Indeed, he is apt to repeat himself in his anxiety that nothing shall be left unexplained, and we find the *pataca* noted in at least six places as equal to two rupees. In explaining obscure Portuguese forms of Oriental words he has had the valuable assistance of Messrs. A. G. Ellis, D. Ferguson, H. Beveridge, Longworth Dames, and others. Nothing could be more complete than the annotation, and we can only express the hope that every name in the notes and text will be entered in the index.

A word must be said as to the illustrations, which are reproduced from Manucci's originals, painted for him by Mir Muhammad, an officer of Shah 'Alam's household, who copied them from portraits of the chief Moghul emperors and princes in the

royal palaces. Manucci vouches for their authenticity, which there is no reason to doubt. The portraits were originally sent to Venice with the draft of the 'Storia,' but were carried off to Paris during the Napoleonic occupation. They are reproduced in black and white, owing to the great cost of colour-printing; but as these two volumes are the beginning of an 'Indian Texts Series' for which the Government of India—with a liberality for which Lord Curzon and his Council deserve the gratitude of scholars—engaged in 1902 to provide 15,000 rupees a year for five years, we do not see the pressing need for economy. The volumes, however, are presented in a handsome form which is worthy of their contents.

NEW NOVELS.

Captain Desmond, V.C. By M. Diver. (Blackwood & Sons.)

THIS novel has already had considerable success, which it fully deserves. We can strongly commend Mrs. Diver's story of life on the Indian frontier as a wholesome and expert piece of work, full of the little touches in character and description which carry conviction. Honor Meredith, her heroine, a girl of true fighting stock, finds herself pledged to a year of life with Capt. Desmond and his wife on the frontier. Honor is his fitting mate, and his wife, her school-friend, is a selfish, clinging, and incompetent child. Honor becomes necessary to the household at the very moment when she realizes that she is in love with the Captain and ought to leave him. Not being a modern decadent, however, she is equal to the hard test. Finally she secures her prize, but the way of it and much exciting incident must be left to the reader. This is one of the best stories of Anglo-Indian life which we have seen lately.

The Story of Anna Beames. By C. A. Dawson Scott. (Heinemann.)

THIS story is a worthy specimen of a thoroughly respectable class: serious, painstaking, truthful, and a little dull. The central figure is the sister of a North Country clergyman who farms his glebe, and rents some fields by way of addition to it. His sister keeps house for this muscular Christian, and occasionally feels that there may be pleasanter and even better occupations than dairywork and the care of poultry. But she has left her thirtieth year some way behind, and is quite indifferent as to the cut of a frock or the style of a hat. A well-realized character is Anna Beames, and one the thoughtful reader of fiction will be glad to meet with. Arrived at the grand turning-point in her life, and acting upon the most unselfish motives, she makes a tragic mistake. The story has deep emotion and a kind of intense spirituality. It has some wisdom, but not much knowledge; some careful observation, but no humour. It is honest work.

Miss Mona. By Dorothy Horace Smith. (Methuen & Co.)

THE plot of this story is of the simplest, and there are only three personages—a Sunday-school teacher and two members of her boys' class. One of these remains poor, but honoured and happy; the other, of coarser mould, makes a fortune, but does not otherwise improve. The scene in which he reappears before his former teacher (who has suffered reverses), and, under the guise of a gentlemanly amateur, professes enthusiasm for a picture which as a boy he had been unable to appreciate, is excellent in its way; but we scarcely understand why the heroine should have allowed herself to lose sight of her more congenial scholar, whose death comes on her with a shock. The writing is thoughtful and refined, and the author shows unusual broadmindedness in dealing with such questions as the treatment of poor gentlefolks by their more wealthy friends.

The Shadow of a Great Rock. By William R. Lighton. (Putnam's Sons.)

WRITTEN in a grandiose style, this story of American pioneering in the fifties is interesting rather than remarkable. The incidents include a fight with Sioux and a combat between the heroine's dishonest brother and one of her lovers. The character who comes nearest to what is called a creation is Joe Cannon, a married giant, who, comparing his pioneering party with the Jewish emigrants of Bible days, says, "I reckon mebbe the Lord 'll be just as tickled as He was then." The hero's love-making is egotistical and muscular; he shows to greater advantage in his friendship for his rival, which is severely tested. The author duly flavours his atmosphere with whisky and dialect, but ends on a note of idyllic sweetness.

The Narrow Margin. By Annie Thompson. (Sisley.)

DESPITE its rather slipshod methods, its striking need of revision, and the amateurishness of its construction, this is an entertaining story. The author had something to say—so much is evident; but it is also clear that she has not learnt how to construct and tell a story. There are strongly dramatic situations in this tale of love, flirtation, and infidelity in London and Australia; but the value of these is largely dissipated by the method of their presentation. The villain is of ancient melodramatic stock, but the three principal women—good, bad, and weak respectively in character—are well realized and have vitality.

The Eternal Dawn. By A. Egmont Hake and David Christie Murray. (Everett & Co.)

A HERO devoted to the laudable aim of saving his country by getting into Parliament; a heroine who, as a pianist, is held to surpass Paderewski, and incidentally displays a pretty turn for clairvoyance;

a high-souled peer who blesses the marriage of his son with the daughter of a female tobaccoist, equally high-souled in her ungrammatical fashion; a villain of the true melodramatic brand, with perfect manners, a genius for bigamy and card-sharping, and in sword-play inferior only to the hero; two faithful but tedious retainers of ancient families; and an inebriate Lancashire artist who exhibits noble sentiments and an unconvincing dialect—such are the actors in this amazing story, which we can by no means succeed in taking seriously. The construction and language are strictly in keeping with the characters.

TWO FOREIGN ANTHOLOGIES.

Poètes allemands et Poètes anglais : Figures et Pièces détachées. Traduites par Paul Baillié. (Paris, Lemerre.)—The translations from German poets which fill the first half of this book will no doubt be as interesting to German readers as the translations from English poets are to us in England; for they are equally well done, and in so faithful a mirror who would not see himself? The English versions are certainly full of useful lessons for any one who wishes to test and distinguish the fundamental qualities of English poetry, and the measure in which these qualities are shared by different poets. Let it be understood from the first that M. Baillié is an accomplished, accurate, and careful translator, who understands English perfectly, and is aware of even those fine shades which he is not always able to render. He is not a poet capable of recreating new poems out of the materials on which he works; he sets himself to transfer from English into French, as exactly as he can, what is said in the verses, in as near as possible an equivalent in French verse. No undertaking could be more honest or more praiseworthy, and experiments of this kind are but rarely made in France, where verse, when it is translated, is almost invariably rendered into prose. Perhaps on the whole it is a wise compromise, but it is advisable that the attempt should also be made to render form as well as substance, and M. Baillié's attempt is more successful than any we have seen previously.

His choice is varied, and goes from Chaucer to Mr. Alfred Austin. The pieces selected are for the most part characteristic, and many of the brief notices are both sensible and sympathetic. A few errors here and there should be corrected, such as the attribution of the second stanza of "Take, O take," to Shakspeare, and the statement that it is "citée" in "Measure for Measure." "Thom Hood" should not be put as the head-line to a masterly and exact rendering of "The Song of the Shirt," nor should "M. Théodore Watts" be twice referred to as a painter. What is essential in Wordsworth and Keats is not made clear, and it is a little beside the question to say of the latter, "On lui doit enfin quelques pièces aimables," such as "Hyperion." But then, if we read the clever version of "La Belle Dame sans Merci," which is good as far as it goes, we shall see just what it is in English imagination that will not suffer itself to be transplanted to any foreign soil. Every detail is rendered, and with skill; but the magic is lost by the way. So, in the rendering of the subtle and profound sonnet of Wordsworth on Westminster Bridge, the main part of the substance, the meditative part, is there; but what is lost

is the thrill, the surprise of the poetry. Again, there is a brilliant rendering of Shelley's "Skylark," in which, while it is astonishing how much of the charm and colour survives, the gaiety has gone out of the music; nor can we distinguish the poignant simplicity of "We look before and after" in

Vers le passé, vers l'avenir,
Notre âme aveugle ouvre ses ailes;
Le rire en pleurs doit finir;
Et du mal qui va le ternir
Naissent les hymnes les plus belles!

On the other hand, the sonnet on the sonnet passes almost entire into resonant French verse; and the innocence of "We are Seven" is preserved almost faultlessly, though helping itself a little from Verlaine, in

Elle était charmante vraiment.

All verse which is simple and does not depend on directly poetical speech—verse which has a solid substratum of prose—loses little in translation. Thus Swift reads as if he had always written in French, and "John Gilpin" trots in French with barely a check on his bridle. Again, verse which has a certain artificiality, such as Tennyson's death-song of Elaine, seems equally at home in antithetical French verse. But Burns and Marlowe disappear equally in a French rendering, Burns turning tepid, and Marlowe shrinking up, chilled to logic.

There are many ways in which translation is a touchstone. It may have occurred to some to wonder whether what is finest in the effect of "Ye Mariners of England" is not wholly a matter of metre, depending on the clever trick of an inner rhyme where the stanza turns to its refrain. Well, with that gone, what we chiefly realize from the French is that

Son pavillon, ainsi qu'un météore,
Fers jaillir de terribles lueurs,

is not much better in the English which closely resembles it. To read "The Last Rose of Summer" in its faithful French version can hardly fail to convince the last believer in Thomas Moore as a poet that the bright light of the French language is a light much too revealing for what has seemed vaguely pleasing in the original. Who has particularly inquired what was meant by

And from Love's shining circle
The gems drop away?

and is not this rather a cruel explanation:—

Si du cercle brillant que j'aime
Les perles tombent tour à tour?

And is it not surprising, to one who credits the plenary inspiration of Byron as an artist, to find how obediently "Childe Harold" turns from English to French rhetoric, and how like Musset is "Thyrza" when put straight into French?

On the other hand, as we read a song of Beaumont and Fletcher in a skilful version, how much is left of what gave wings to those flying lines? As little as is left of "A Forsaken Garden" and other lyrical poems by Mr. Swinburne, of which a certain idea is nevertheless given. How can "the ghost of a garden fronts the sea" mean the same thing to a Frenchman when he reads: "Le spectre d'un jardin regarde l'Océan"? In turning into French the words which Mr. Swinburne has put into verse, cadence for cadence, out of the Bible, M. Baillié has been too bold, for here he has to contend with more than English poetry. But he is not lacking in courage, and it is to his credit that he has done so much to give his countrymen an idea how many English poets wrote, putting Chaucer into neighbourly old French of his time, and rendering Browning, though not with all his finesse, with much of his modern and untraditional accent. The whole book is of value, and the

indefatigable translator announces a similar volume of translations from Italian and Spanish poets.

A good custom has arisen in France, which might well be copied in England, of combining bibliographies with anthologies. It is this combination which gives its chief value to the first volume of an undertaking which promises to be of great value to students of contemporary French verse: an *Anthologie des Poètes français contemporains, 1866-1906* (Paris, Delagrave), edited by G. Walch. This volume includes poets whose earliest verse was published before 1875; and contains 570 pages of small print—too small, indeed, in the bibliographical notices which precede each selection. A wide limit has been allowed, and nearly a third of the writers are little known and of small importance; but the length of notices and selections is on the whole well proportioned to the real merit or wide reputation of the writers. The poems are chosen with remarkable taste and skill, and, to take the two best poets represented, a very fair idea could be gathered both of Baudelaire and of Verlaine from the selection here made from their poems. The notices are for the most part equally well-informed and unprejudiced. We have observed an unusual number of blunders in the brief account of Villiers de l'Isle Adam, where two of the contents of two books are given as if they were themselves the titles of separate volumes, and the astonishing statement is inserted among details otherwise correct, and enough in themselves to contradict it, that the poems of Villiers were published in two volumes, 'Isis' and 'Contes cruels,' of which one is a novel, and the other a collection of short stories. M. Sully-Prudhomme, in his general preface to the volume, expresses the hope that this anthology "est de nature à détruire une impression si funeste au bon renom de la France" as he imagines has been made on other nations by the latest work of *vers-libristes*. What it is more likely to do is to surprise the foreign reader by the amount and quality of really lyric and unrhymed poetry which was produced in France before the time of that movement.

The second and third volumes have also appeared of M. Walch's 'Anthologie,' and they bring a promising beginning to a satisfying end. The three volumes contain selections from over two hundred poets who have published their books between the years 1866 and 1906; and we find side by side Baudelaire and Francis Jammes, Mallarmé and Maurice Magre, in a fraternal and natural union. Perhaps the editor has erred on the side of leniency, for in the third volume five-and-thirty out of the hundred names are unknown, and the extracts from their work do not convince us of any good reason for making their acquaintance. Some of them are baronesses and Beys; we prefer Aristide Bruant, the *cabaretier* who first supplied Madame Yvette Guilbert with her most characteristic material. With the proportion of space given to each writer we are far from being always in agreement. There is no doubt that Jules Laforgue was a poet of great originality and also that he has had a considerable influence on the form of modern French verse. Only seven pages, including the biographical notice, are allotted to him, and seventeen to M. René Ghil, who imagines that he has found a scientific basis for poetry, and who builds on his basis after this fashion:—

O Gemmules portant mémoire!
sexe-Encéphale de penser!

Mallarmé is no doubt a "difficult author" in his later years, but there is always beauty in his riddles; the incoherences of M. Ghil,

printed, after a "verbal instrumentation" of his own, in irregular lines indicating cadences, are to us strangely ugly, apart from their unintelligibility. The large space sometimes given to the youngest among the poets is often wisely apportioned. How many English readers have heard of M. Maurice Magre? There is a poem of his in the third volume, 'Dernière Chanson du Poète ivre,' which has the mocking gaiety of the best lyrics of the time of Hugo. Even Francis Jammes, though he is an older man, and has published volume after volume of pastoral poetry, unlike anything of the sort that had previously been written, is little known here. Hubert Crackanthorpe discovered him before he had begun to publish, fifteen years ago, but it is doubtful whether any other Englishman has followed on that track. The poets whom we know over here—Maeterlinck and Rostand best, Verhaeren next, the others vaguely by reputation, such as Moréas, Vielé-Griffin, and Henri de Régnier—are all well represented. It is difficult to overestimate the value of an anthology so complete and so carefully "documented" as this. A similar undertaking might well be commended to some English publisher, if an editor could be found in England as instructed and impartial as M. Walch. Nothing is more difficult than to know where to find adequate information in regard to contemporary verse. Such attempts as have hitherto been made have given no bibliographical information of a precise kind. Even Ward's 'Poets,' which deals with earlier writers, is incomplete in this important respect.

MILITARY BOOKS.

MESSRS. BLACKWOOD & SONS publish a new edition of Sir Edward Hamley's *The Operations of War*, to which some chapters are added by the editor, Col. Kiggell. On reperusal of the pages belonging to the original volume we note the statement that "small bodies" of troops can be moved from one part of a battle-field to another on occasion by railway, with an example from the battle of Bull Run. Recent studies in France and Germany teach us that it is intended by both these Powers, in the event of war in Eastern France or Alsace, to employ transverse railways for flanking movements, and comparison is now often drawn between this possibility in European war and the use of cavalry by the Japanese for a similar purpose in Manchuria.

When we come to the new part of this volume we are not entirely satisfied with the account given by Col. Kiggell of the strategic alternatives before the Japanese at the outbreak of war. The ordinary statement of all writers on strategy, that the main object must always be to defeat the principal army of the enemy, does not of necessity, in exceptional cases, involve the offensive march. In the part of the Crimean War which followed the battle of the Alma the allies "defeated" the Russian army by a process of exhaustion, through the drain on the Russians in their often-renewed attempts to drive out the invader. So, in the case of Japan, the Russian armies might have been defeated by a blockade of Port Arthur and defence of a Torres Vedras at the neck of the peninsula, at least as effectively as by the series of marches and battles in the direction of Mukden. One passage in the book before us seems to assume that the choice in war lies between marching to the attack of the main force or operating on its communications. Later, however,

Col. Kiggell explains the other course before the Japanese by pointing out that the decision to besiege Port Arthur was in itself a "certain means" of preventing the retreat of the main Russian army and a "probable means" of drawing Kuropatkin into premature action.

Hamley's 'Operations of War' is a book of which it is right that we should have new editions, and Col. Kiggell is competent for his task, which has been carefully discharged. We note an awkward misprint at p. 354, of "forts" for *ports*.

There must be a public in this country for fresh volumes on the American Civil War, although the literature of that contest is on a scale to vie with that of Bonaparte's campaigns. Capt. Robert Lee, the son of the famous commander-in-chief on the Southern side, contributes an excellent page and a half of introduction to *The Story of a Cannoneer under Stonewall Jackson*, told by Mr. E. Moore (New York, Neale Publishing Company). Capt. Lee was for a time a fellow-private with Mr. Moore in the hard-fighting battery of field artillery of which the adventures are related. He rightly tells us that "no more vivid picture has been presented of the private soldier in camp, on the march, or in action." It has been written, as Capt. Lee says, from a sense of duty, and "its unlabored and spontaneous character adds to its value." Mr. Moore comes of a fighting family. He was one of four brothers who served through the war; his mother was the daughter of a soldier of "the French and Indian war," and was closely connected with the McDowells who gave a great number of combatants to both sides in the Civil War. Although of a martial stock, Mr. Moore himself was, he tells us, in his early years of fighting far from personally "martial." After describing his own flight on several occasions and the wound from which he still suffers, our author says that in six months he took part in nine pitched battles and nine skirmishes, "with no natural taste for war." He was a volunteer and a patriot, fighting, as he writes, from an obvious sense of duty, but he was not at first a hero. In telling the story of the earliest flight of himself and his comrades from the enemy, in spite of the adjurations of General Jackson, he explains that "everything else was now in full retreat, with Minie-balls to remind us that it would not do to stop"; and long afterwards, when he finds himself on a road, he follows other retreating "figures in the direction of safety." Although he stayed for a few minutes at the camp fire of halted infantry, and relates the distress of their coloured cook at the death of his white friends, Mr. Moore continued to retreat until he "joined several members of the battery at a hospitable house." The next day they found their battery, which would have been taken but for the disinclination of the enemy to advance. In a description of another panic, a good deal later in the war, our author frankly states that his "heart sank," and that "after getting out of the range of the firing" the fugitives "bantered each other." Later in the day "reports of pistols brought on another rush, and away we went—wagons, wounded men, negroes, forges, ambulances, cavalry—everything. This in time subsided, and, feeling ashamed, I turned back to look after my wounded, my horse as reluctant as myself, and expecting every moment the sound of the coming foes."

Some years afterwards the captain of the battery and Mr. Moore visited Gettysburg, after which battle this panic had occurred, and went over the field with the Northern

troops who had been engaged against them and were now their hosts. There is an interesting study by the author of an acquaintance in the ranks "whose passion for war kept him always in the army, while his aversion to battle kept him always in the rear." This personage was "the most perfect-looking specimen of a soldier I ever beheld," but he was painfully aware that there was in his outfit "an omission of one requisite"—courage. Some of the negro servants, who marched with the Southern troops from choice, showed more pluck than did at first some among their masters. One carried with him a fighting cock that beat every cock he met, and was eaten by his master's wish on receiving his first defeat. The ground stated was that no chicken "dat kin be whipped shall go 'long wid Jackson's head-quarters." Some of the best fighting men were clergymen of various denominations, and many officers became ministers after the war was over. The first captain of the battery was a "rector of the Episcopal church." The schoolmasters formed also an admirable fighting element on both sides. Even as late as the second battle of Cold Harbour there was a good deal of bolting from the field, and it was there that "the battery," after an unaccountable panic, caused by the imaginary presence of "Grant's cavalry," themselves christened their own bivouac "Camp Panic." Discipline was extremely lax so far as privates were concerned, but severe towards officers. The author points out the high civil qualities of a majority of the men, which made it possible for the born leaders to repeat many times the success of General Stuart, who would pick up stragglers and transform them "from a lot of shirkers into a band of heroes." Towards the end of the war "four years of such schooling had seasoned us to meet unflinchingly the most desperate situations." As was found by Napoleon in the campaign of France, young boys displayed the most consistent heroism from the first, and Charles Randolph was taken by Jackson as one of his favourite orderlies when only thirteen. Another member of the same family, though connected on his father's side with an equally conspicuous line, was Randolph Fairfax, whose death was the subject of a letter from General Stuart ending with these words:—

"I am particularly desirous that my command should have the advantage of such a Christian light to guide them on their way. How invincible would an army of such men be!—men who never murmur and who never flinch!"

There is a great deal in the book which ought to make it valuable to the friends of our Volunteers or Territorial Army. The whole story goes to show that in a highly civilized country it takes longer to harden civilians of a good type into soldiers than is now generally supposed. Men who would discuss "infant baptism" and other theological questions night by night over their camp fires could not, even after two years of constant fighting, be trusted on all occasions, though led by such marvellous brigadiers as Jackson and under so popular a commander-in-chief as Lee. The volume ends with the usual, but always delightful, pictures of the great reconciliation between the sides at the ending of the war. The "college graduates" with whom Mr. Moore consorted had not been behind the rougher element in the ranks in their belief in the probable harshness of Grant; and our author relates with conspicuous pleasure the happy pride of the Southern army when they learnt the terms of surrender: "Generous, considerate, and unlooked for."

We heartily commend the volume as a truthful picture of real war.

OUR LIBRARY TABLE.

The Work of Cecil Rhodes: a Sonnet-Sequence. By Theodore Watts-Dunton. (Frowde.)—The subject of the present sonnet-sequence from the pen of Mr. Watts-Dunton is still, unfortunately, of a nature to stir up controversy; but with this aspect of it we are not concerned. On the other hand, the glamour which must always be about the name of Cecil Rhodes—whether in the romance and strenuousness of his life, or in the grand simplicity of his burial—makes of him and his career a theme for poetic treatment unique in the range of contemporary politics. In the eloquent Introduction prefixed to these eight striking sonnets Mr. Watts-Dunton urges his countrymen to lay aside feelings of party acrimony, and to try to realize the debt which he thinks the British Empire owes to Cecil Rhodes—an appeal finely expressed again in the concluding lines to Sonnet III. :—

For see!—for hear!—how race is trampling race
Where'er the white man's tempered breezes blow!—
Hear England saying, "He won a breathing space
For English lungs, where skies of azure glow!"—
Hear Freedom saying, "He gave me a brooding place
Where, 'neath the flag I love, my limbs shall grow."

Though unavoidably polemical in spirit, and, to that extent, limited in its appeal, the sequence, considered from the calmer and more comprehensive standpoint, possesses much beauty; for it is given to Mr. Watts-Dunton, as to few living poets, to rise superior to the shackles of an art-form, and to impart to the sonnet a full measure of spontaneous poetry, which restrictions of rhyme and space are apt to spoil in the hands of men less skilled. We quote the fourth sonnet, 'The Burial in the Granite Caves':—

Lower the coffin while the sunlight shed
Around the craggy platform's narrow floor
Smiles on the circle of boulders, vast and hoar,
Kindling their lichen-mantles, yellow and red—
Lower the coffin to its rock-hewn bed—
Cover our wreaths with this proud flag he bore
From Orange River to the steaming shore
Where Tanganyika-waters gleam outspread.
Now, let our violets fall: he loved them well—
He loved Old England, loved her flowers, her grass,
Yea, in his dreams, he smelt her woodland smell:
Now roll the slab above him; let the brass
On which the simple words are graven tell
Where sleeps a king whose memory shall not pass.

The notes to this and the seventh sonnet—interesting reminders of what is still recent history—form a fitting complement to the volume.

Pictures of Travel (Reisebilder). By Heinrich Heine. Translated by Russell Davis Gillman. (Sampson Low & Co.)—"The present book," says Mr. Gillman, "gives in one volume, I believe for the first time in the English language, Heine's 'Reisebilder,' properly so called." Inasmuch as the Italian sketches—the 'Reise von München nach Genua,' 'Die Bäder Lucca,' and 'Die Stadt Lucca'—and the English fragments are wholly omitted, this is a bold statement to make, and we are hardly reconciled to its justice by the further contention that "many occasional papers were subsequently included under the general title of 'Reisebilder,' that have no artistic place in German literature whatsoever, some of them being French or other essays on current and political topics."

However, the question as to what has been selected is after all of minor importance; the quality of the translation is the main thing. Mr. Gillman includes in his 'Reisebilder' the famous 'Nordsee' cycles and the whole of the 'Heimkehr,' together with the various single poems, 'Götterdämmerung,' &c., as they appeared in the original edition of Heine, so that verse and prose divide the honours pretty equally in his volume. Now Heine's prose is so witty and entertaining that a translator can hardly spoil it entirely, and Mr. Gillman's version of the 'Harzreise,' 'Norderney,' and the 'Buch Le Grand' can

consequently be read with enjoyment by any one who does not compare it with the original. It goes with a good deal of liveliness and ease, and the subject-matter does the rest. Regarded strictly as a translation, it is certainly too loose to satisfy the German scholar, for the accurate rendering of a passage is often needlessly sacrificed, and more than occasionally we find a positive perversion of the sense. However, the effect as a whole is not unpleasant. It is otherwise with the verse, in the rendering of which a translator must either succeed or fail unmistakably. Mr. Gillman does the latter: his ear for rhythm, his perception of form, his command of rhyme, and his critical taste are all sadly limited, and his versions scarcely seem to stand in any relation to Heine's fragile and exquisite work. He declares that the metre of the original has "in every case been adhered to as closely as possible"; but in the face of fundamental alterations on almost every page we can only wonder what he understands by metre. Over and over again, too, he misses the meaning of a passage, and therefore spoils it: it will be sufficient to quote a typical example from the first poem of the North Sea Cycle, where we find the lines,

Als Läufer diene dir mein Witz,
Als Hofnarr meine Phantasie,
Als Herold, die lachende Thräne im Wappen,
Diene dir mein Humor,

rendered by

On thee shall my Wit attend,
And my Phantasy as Jester,
Thee artful, smiling shield as Herald,
And my Humour shall obey thee.

MONTAIGNE'S *Journal de Voyage* is a work of adventitious importance. Written in a commonplace style, and, generally, from a superficial point of view, it has so slight an intrinsic worth that to appreciate this one must needs be as interested as is Prof. Alessandro d'Ancona of Pisa in every little thing relating to Italian life in the sixteenth century. The edition which Prof. d'Ancona produced in 1889 under the title of 'L'Italia alla Fine del Secolo XVI.' is an excellent piece of antiquarianism, but we think that the amateur of letters will prefer the edition prepared by M. Louis Lautrey, which MM. Hachette & Cie. have recently published.

The literary value of the 'Journal' resides entirely in its connexion with the 'Essais.' One reads it with the lively interest in the personality of the author excited by the far greater work. It may be in itself as dry and as frigid an itinerary as it seemed to Grimm on its publication in 1774, but, regarded as a sort of supplement to the 'Essais,' it becomes a rather humorous and attractive piece of self-portraiture. Some of the touches in it are such as Lamb alone could fully relish. How deliciously trivial, for instance, is the matter that constantly engages the attention of this philosophic student of mankind on his progress through the various countries of Europe in the most important period of their history! He watches the German burghers at their meals with the keenness of observation he applied to the Italian nobles at their banquets, and with the same object—to discover how much water they mix with their wine! He dines with the Medicis of Florence, the Grand Duke and the Grand Duchess, and the Cardinal who, it is said, afterwards poisoned them: instead of reporting anything touching their manners, their tastes, or their conversation, he remarks:—

"On porte à boire à ce Duc et à sa fame dans un bassin, où il y a un verre plein de vin decouvert, et une bouteille de verre pleine d'eau; ils prennent le verre de vin et en versent dans le bassin autant qu'il leur samble, et puis le remplissent

d'eau eus-mêmes, et rassent le verre dans le bassin que leur tient l'échanson. Il metoit assés d'eau; elle quasi point. Le vice des Allemands de se servir de verres grans outre mesure est icy au rebours de les avoir extraordinairement petits." Montaigne continues in the 'Essais':—

"Les petis verres sont les miens favoris, et me plaist de les vuidier, ce que d'autres evitent comme chose mal seante. Je trempe mon vin plus souvent à moitié, par fois au tiers d'eau."

So, naturally, the matter was to him one of absorbing interest. In one light stroke the exquisite egotism of the man is portrayed. It is a pity that he did not follow his own taste in travel, which resembled Lamb's taste in books as described by Hazlitt:—

"Je croy à la verité [his secretary wrote at his dictation] que, s'il eut été sul avec les siens, il fut allé plustot à Cracovie ou vers la Grece par terre, que de prendre le tour vers l'Italie; mais le plesir qu'il prenoit à visiter les pais inconnus, lequel il travailloit si dous que d'en oublier la foiblesse de son eage et de sa santé, il ne pouvoit imprimer à nul de la troupe, chacun ne demandant que la retere..... Et quant à Rome, où les autres visioient, il la desiroit d'autant moins voir, que les autres lieux qu'elle estoit connues d'un chacun, et qu'il n'avoit laquais qui ne leur peut dire nouvelles de Florence et de Ferrare."

How much we have lost through this want of venturesomeness in Montaigne's fellow-travellers! Had he gone on a voyage of discovery to Cracow, we should have learnt in what manner the Poles of the sixteenth century took their wine; whether they had the barbaric taste of the Germans and did not temper it with water, or whether they were, like a certain Mayor of Bordeaux, men with a refined palate, who, in the matter of heeltaps, braved out the fashion of their day to the verge of unseemliness. Now, alas! we shall never know. In the works of men with less curiosity of mind we can, no doubt, find some record of the more trifling customs of the Polish people in the age of the Renaissance and the Reformation; but, as Montaigne was prevented from visiting Cracow, we can obtain no light on the one point of supreme importance.

M. Lautrey has done his work very well. By collating the first three editions of the 'Journal,' and correcting the obvious mistakes of the copyist, he has established as good a text as is possible in the absence of the manuscript; and by citing every passage in the 'Essais' bearing on the topics discussed in the 'Journal,' he has connected the two books in the manner necessary for the enjoyment of the later and inferior work.

Han to Han, otherwise Half and Half: being Impressions during some Years received from Heaven which have found Residence in the House of Mind of a Foolish Man, now Penned. By Yotsu Me. (Routledge & Sons.)—There are some people who think that when writing of foreign lands their ideas gain greater force if they are represented as having been given utterance to by natives of those countries. The writer of this work is one such. He is, we think, an Englishman, as is testified by the contrast which exists between the affected sentences based on Japanese grammatical forms and the phrases of excellent English between which these are sandwiched.

The author, who styles himself Yotsu Me ("Four Eyes"), takes a patriotic view of Japanese civilization and institutions, which would be more interesting if it had not been set out on several previous occasions. He is loud in his advocacy of the cry "Japan for the Japanese," and thinks our intrusion into the island kingdom unwarrantable. Japan—so says the writer—was the possessor of everything that was necessary for her national life. She asked

for nothing more than to be left alone. But this isolation she was not allowed to enjoy. Not only did our merchants force our goods into the native markets, but also missionaries came preaching different doctrines and inculcating "various practises, each regarded as the one and only way to superlative happiness." The diversity of doctrines has always afforded the opponents of missionary effort a handle for ridicule, and it is a weak point in the Christian armour.

The Philosophy of Goethe's Faust. By Thomas Davidson. Edited by Charles M. Bakewell. (Ginn & Co.)—This little volume consists of half a dozen lectures, originally delivered in 1896, and now printed after the author's death. We fancy they would appeal to the auditor more successfully than they do to the reader, though for that matter they were worth publishing. The merit of the book is that it presents an individual point of view, and is not merely a gathering from the opinions of previous critics and commentators; while its defects arise, to some extent at least, from this very quality of independence. It is clear that Mr. Davidson must have reflected on the poem of 'Faust' for himself, and, being a scholar of wide reading and considerable ingenuity, he has a good deal to say that is decidedly suggestive. On the other hand, it is also clear that he had formed a definite philosophy of his own, and he is rather inclined to appraise everything, including art, by its standards. When we add that his aesthetic faculty is not always to be trusted, it will be obvious that his criticism as a whole is open to serious objections. His main thesis is that the content of 'Faust' is "the entire spiritual movement toward individual emancipation, composed of the Teutonic Reformation and the Italian Renaissance in all their history, scope, and consequences." This strikes us as at once too wide and too definite a statement; and when he goes on to discuss Gretchen and maintains that Goethe wished to present in her "a typical mediæval woman, as she was made by the institutions about her," thus giving in the Gretchen episode "a view of the modern movement towards the emancipation of the individual from the woman's side," the interpretation becomes perilously pedagogic. If only commentators had always borne in mind Goethe's own declaration to Eckermann:—

"Da kommen sie und fragen, welche Idee ich in meinem 'Faust' zu verkörpern gesucht. Als ob ich das selber wüsste und aussprechen könnte!..... Es war im Ganzen nicht meine Art nach Verkörperung von etwas Abstraktem zu streben,"

we should have been spared, perhaps, some of their ineptitudes. However, many of Mr. Davidson's ideas are interesting, and some of his remarks on single passages are really thoughtful and illuminating, although his work, taken in its entirety, is, we think, more acceptable as an exposition of his own philosophy than of Goethe's.

The Chinese Empire: a General and Missionary Survey. Edited by Marshall Broomhall. (Morgan & Scott.)—Few people realize the enormous extent of the Chinese Empire. It is reckoned that it extends over an area which is equal to one-twelfth of the total territory of the world and that it covers 4,277,170 square miles. Yet huge as these dimensions are, there was a time when they were still greater. During the halcyon days when K'ienlung ruled the empire (1737-96) the borders of the territories he governed stretched considerably beyond their present frontiers, as may be judged by the fact that "more than half a million square miles of territory have

been taken from China by Russia alone since that date." So many are the aspects of this vast and populous region that no apology is required for the publication of any work that throws additional light upon its condition and that of its inhabitants. The editor of the present work tells us that the appearance of a series of articles by himself on the provinces of China in *China's Millions* suggested the idea that their reissue in book form would be an advantage. Acting on this idea, he has produced an interesting volume on the same lines as those of the articles, and entitled "a general and missionary survey" of the empire. The result is most satisfactory.

Mr. Broomhall has done well in enlisting the services of those who have resided long in the various provinces to write an account of their surroundings. If length of service in definite districts entitles men to credence, those chosen by Mr. Broomhall are surely to be believed, since "the aggregate number of the years spent in China by the writers of this book amounts to five hundred and fifty." All of the authors are missionaries, and naturally give prominence to the religious condition of the country; and their success is such as to form an interesting chapter of the nation's progress.

It is just a hundred years since Morrison, the pioneer Protestant missionary, landed at Canton, where he had the greatest difficulty in establishing any communication with the natives, owing to the restrictive measures of the mandarins. In spite of this, however, he translated the Bible into Chinese, and compiled a dictionary of the language. It was years before a single convert was brought to the knowledge of the Gospel, and so hopeless did the outlook appear that it was calculated at the time that at the end of a hundred years there might possibly be two thousand Christians in the whole empire. What would the author of this calculation say were he alive to see that in the Province of Canton alone there are, by the latest returns, nearly forty thousand communicants? Side by side with this zeal for religious truth is the desire which is everywhere visible for Western knowledge. In all the large cities, and often in market towns, schools have been established in which instruction in European learning is given. English is eagerly learnt, and any native who has but a smattering of that tongue can command employment. In the suburbs of the city of Canton a Christian college has been founded and has met with such success that further arrangements have been made to accommodate two thousand students.

In the Province of Fukien Christianity was introduced only after the treaty of Nanking (1842). It is one of the smallest of the eighteen provinces of the empire, and is cut off from the rest of the country by ranges of mountains. The people are, therefore, a good deal isolated, and have at times broken out in persecutions, notably in 1895, when a band of ruffians attacked the missionary station at Hwasang and murdered nine European missionaries. Notwithstanding these difficulties, Christianity has achieved great triumphs in the province, and at the present time the Fukien converts number one-fourth of the total number of Christians in the whole empire.

That with all their faults the Chinese people are capable of being managed the following story testifies:—

"Mr. Holman, though warned to leave the city [Sian Fu], refused, and when the mob came to destroy the premises he pretended to misinterpret their motive in coming, and called out to his ser-

vant in a loud voice, 'Prepare tea; be quick; there are crowds of guests.' Calling for seats for the gathering crowds, to their amazement he took his guitar and commenced to sing to them both Chinese and foreign hymns! This continued for about three hours, until the crowd finally dispersed. The soft answer had turned away their wrath."

Year-Books of Edward III. : Year XIX. Edited and transcribed by L. O. Pike. (Stationery Office.)—Every year brings with it Mr. Pike's new volume of his great edition of the Year-Books of Edward III., but so extensive is the material that the five volumes he has published during the last five years include the reports of only the three years XVII.—XIX. Edward III. The present instalment is the more interesting because the reports it contains have never before been printed. Mr. Pike, after his excellent custom, calls our attention in his elaborate introduction to some of their more important features, and to their richness in matters which illustrate the everyday life of the people of the fourteenth century. Mr. Pike in particular indicates the fresh light thrown upon villeinage, the general establishment of surnames (some impudent liars had the effrontery to maintain in court in 1345 that their ancestors had borne their surnames of Blake, Cripps, and the like since the Norman Conquest), a "commission of sewers" touching the river Lea, and the reversal of the sentence on the first Earl of March because he was condemned without "arraignment." There are some interesting cases illustrating the "palatine" jurisdictions of the Welsh March, including one suit for the Castle of Carreg Cennin and the Commote of Yskennen, and some cases bearing on the functions and franchises of the courts of the county palatine of Chester. In one case a judgment of the Cheshire court is reversed on writ of error in the King's Bench; and in another a writ was sent to the justice of Chester, directing him to try a case that arose from an obligation entered into within his jurisdiction. Glimpses of the working of these local courts are so rare that they are peculiarly welcome. In his introduction Mr. Pike labours at great length to prove the modern identifications of the places in the Carreg Cennin case. He is right, but there was no need to publish from his notebooks the steps by which he attained fairly obvious results.

Miss GEORGINA L. DAVIS has given to the English public a readable translation of M. Fernand Nicolay's work which now bears the title *Napoleon at the Boulogne Camp* (Cassell & Co.). It is an uncritical, but pleasantly discursive narrative, dealing with the flotilla, the state of public opinion, the episodes of the struggle along the coast, and the personality of Napoleon. M. Nicolay does not acquit the Emperor of serious faults of temper and hasty judgment, as, for instance, in the affair of the review of the flotilla which he persisted in ordering, despite the remonstrances of Admiral Bruix as to the approach of a storm. A violent scene took place between them, during which the Emperor threatened Bruix with his whip, and the admiral laid his hand on his sword-hilt. Rear-Admiral Magon sought to end the incident by giving orders for the review; but it had scarcely begun before the storm burst, and several lives were sacrificed to the Emperor's obstinacy. The episode illustrates Napoleon's psychology better than many of the incidents brought together in the singularly rambling chapter bearing that title. Incidents of privateering and the capture of spies figure largely in the middle chapters.

The final chapter deals, far too hurriedly,

with the question whether Napoleon really meant to invade England. Instead of following the thorough and strictly objective methods of inquiry from the French documents bearing on this question, which M. Desbrière has pursued, M. Nicolay approaches it from the standpoint of Englishmen—whether they really believed in the seriousness of Napoleon's plans. Even on this side of the question he does not convince us; for, instead of quoting the opinions of our great seamen, he cites those of landmen. It is well known that many of the former disbelieved in Napoleon's reported plans. But, after all the question is to be settled only by a close study of Napoleon's correspondence and of his actions. Here M. Nicolay is at fault. He cites few of the letters that are of most importance, and fails to answer M. Desbrière's arguments based on facts so important as the following—that the flotilla could not possibly get out of Boulogne harbour in one tide, and must therefore get scattered and remain exposed to the attacks of English ships before it was in full strength. M. Nicolay also fails to note how the older craft were found to be too small or unseaworthy, and how many changes took place in the schemes of invasion. The probability is that in the summer of 1805, and up to about August 25th of that year, the Emperor meant to make the attempt, though he realized its enormous dangers. But thereafter the mis-carriage of his naval combinations (about which M. Nicolay strangely says next to nothing) induced him to choose the other alternative, that of a campaign against the continental Powers, which he had long kept in view. M. Nicolay also accepts the tradition that Napoleon, in his pavilion at the Boulogne Camp, "dictated—in a moment of inspiration—his plan for the glorious campaign in Germany, pointing out, by a sort of divination, each of the victorious stages." Whatever the Emperor may have done for the sake of theatrical effect, he certainly did not plan his campaign in this rigid way. We know from his correspondence that he waited to see what were the moves of the Austrians, and how far away their Russian allies were, before he decided on the steps to be taken in order to secure the ruin of General Mack's army. Nevertheless, this work, though lacking in critical insight and thoroughness, abounds in interesting details; and it was well worth while to present it in English.

The Story of Bacon's Rebellion, by Mrs. Mary Newton Stanard (New York, Neale Publishing Company), gives the history of a forgotten civil war in Virginia in the time of Charles II. The picture of the obstinate Cavalier Governor who was in the right, but right in the wrong way, and of the Indian fighters who were wrong in a picturesque and popular fashion, is to be recommended to the general reader. The home Government appears in the pleasant light of a prudent mediator, by its statesmanship, between the disputants. Nathaniel Bacon was born at Friston Hall, and educated at Cambridge University. He was a Member of Council in Virginia, but hardly so admirable a figure as even the Governor, Sir William Berkeley, true though may have been the words of Charles II. when he called the latter an "old fool."

VALUABLE material on the historic side in support of woman's suffrage is provided by *The Sphere of "Man" in relation to that of "Woman" in the Constitution*, a sixpenny paper book by Mrs. C. C. Stopes, which is published by Mr. Fisher Unwin. Mrs. Stopes is no wild pamphleteer, but a well-instructed antiquary. She shows that the

word "homo" originally included both sexes in early legal documents. The limitations of inheritance and matrimony have restricted the "hominal" rights of women but

"every public office in the country.....not dependent on a University education, has been held at some time by a woman, Governor, High Chamberlain, High Sheriff, and even Royal Champion."

The White Book of the City of London deals with the duties of "the Freeman, when she is a woman"; and it is pointed out that women held a prominent place in the old social and trade "gilds," being among the armourers, butchers, glaziers, bricklayers, and bell-casters. Women were free burgoesses of Stratford-on-Avon and Leicester. Mrs. Stopes also goes into the status of women in Scotland and Ireland. Finally, the definite statutes and decisions are mentioned which affect the historic right of women to the suffrage. These sixty pages include much that is unknown even to the educated section of the public.

Études littéraires et morales. Gaston Frommel. (St. Blaise, Foyer Solidariste.)—This miscellaneous collection of essays is made up from the literary remains of a professor of dogmatic and apologetic theology who died at Geneva in May of last year at the age of forty-two. The earliest, that on Pierre Loti, goes back to 1886, the date of "Mon Frère Yves"; the latest, on César Malan fils, who is defined as having been, in the author's opinion, "très certainement on tête du mouvement de la pensée religieuse moderne," is dated as late as 1900. Several of the essays are on writers of little interest from the point of view of literature, such as Scherer, Vinet, and Secrétan; their writings, indeed, are considered mainly in relation to their religious views. Amiel, a more interesting subject, is dealt with in much the same way, not inappropriately. There remain Paul Bourget, whose mental development from scepticism towards Catholicism is traced in the course of a really acute and unprejudiced study of his novels, poems, and criticisms; and, last and best of all, Tolstoy, who is summed up in an essay, which, though it is fragmentary in form, having been made up from the surviving fragments of a series of lectures, is a just and significant study of a difficult problem. M. Frommel shows the unity of the whole career of Tolstoy—his faithfulness to himself, and to Russia, which he represents:—

"Le Tolstoï de la dernière période est aussi près de son peuple que le Tolstoï de la première.....sa valeur représentative reste entière.....par l'état d'âme qui est au départ de sa crise intérieure, par les besoins, les recherches et les aptitudes qui la dirigent et la précipitent. Plus intenses et plus aiguës chez lui que chez d'autres, elles ne lui sont propres en aucune manière; on les retrouve identiques et vaguement répandues sur le sol entier de Russie."

M. Frommel, notwithstanding his vivid sympathy with Tolstoy and with his intentions, points out in his doctrine "l'erreur d'avoir appliqué un christianisme mutilé à un homme irréel," the error of taking man as "collective and rational" rather than "individual and moral." He is considering only Tolstoy's views of religion and conduct; but is not this assumption of the uniformity of universal man at the root also of his ideas on art? Does it not lead to that astonishing series of fallacies by which Tolstoy would degrade all art to a form of popular appeal, and test Shakespeare by the intelligence of the peasant? The last outcome of those theories we saw not long since in the lamentable pages on Shakespeare—pages not less lamentable because they are part of the logic of a career more heroic-

ally devoted to truth than that of any other contemporary. It is after all the man in Tolstoy that matters, and this man, as M. Frommel says justly,

"a certainement plus vécu à lui seul que des millions d'hommes en Europe. C'est par là, non par ses thèses dogmatiques, que vaut son œuvre."

It is curious to read, from a Genevan Protestant point of view, a study, not without enthusiasm, of Pierre Loti, written twenty years ago. M. Frommel finds a strange spectacle in

"une vie toute pleine de nobles penchants et d'affections élevées, tandis que déjà la conscience éteinte ne la dirige plus et qu'elle flotte au hasard."

It does not seem to have occurred to him how much of the "noble" and "lofty" qualities was itself part of that floating matter. He quotes, even from this early work, an aspiration towards Christianity, and finds in the work itself

"un réalisme délicat gonflé de mysticisme.....un mysticisme esthétique et sensuel, que la foi laisse à l'âme en la quittant."

At the end of his study of Bourget, written in 1889, he proposes the question, Will he accept religion or will he not? And his comment on the question is:—

"Mais, qu'il prenne garde! Sa fortune littéraire est engagée dans cette réponse."

Can it be contended by any critic of to-day that M. Bourget's conversion has supplied him, as M. Frommel assumed that it would, with new energies and new material?

THE sumptuous volume *Règne de Michel Sturdza, Prince régnant de Moldavie, 1834-1849* (Paris, Plon), by M. Alexandre A. C. Sturdza, is a welcome addition to the little-known history of the Roumanian people. He introduces his narrative by a brief account of the events of the years 1821-34, when the national idea began to take root among them. Thanks to the forward policy adopted by the Tsar Nicholas I. immediately after his accession and to the successes of the Russian arms in 1828-9 the Danubian principalities gained their virtual independence from Turkish rule. M. Sturdza points out, however, that these gains were largely counterbalanced by the serious evils of the Russian occupation in 1829-34. The tone of his narrative is, as might be expected, far from Russophile. The greater part of it consists of a description (too detailed to be followed here) of the rule of Prince Sturdza. By a due mixture of suppleness and firmness the Prince baffled the aims of those Powers which sought to gain a permanent hold over the Moldavians, or to use them as pawns in the European game. The volume contains a large number of documents interesting to the student of the Eastern Question at that phase, and it is embellished by numerous portraits, reproduced with much effect by the Maison Plon. Especially remarkable is the reproduction, opposite p. 400, of the Turkish firman of investiture of Prince Sturdza as Prince of Moldavia.

TOME VII. (I.) of the *Histoire de France* (Hachette) is by M. Ernest Lavisse, and his first contribution to the monumental work which he edits. It is in many respects one of the most interesting of the series, being the best written of them all. Louis XIV. never fails to inspire the pen of a Frenchman, whatever views he may take of his policy and its results. The English reader will find here a complete survey of the France, political and social, of Mazarin and Colbert. Finances, labour, commerce, law, police, the organization of society, all are treated in turn with satisfying completeness. We confine ourselves to the remark that the influence on each other of the contemporary parliamentary movements in Eng-

land and France is not brought out. The difference, however, between the Parlement of Paris and the Parliament of England is so great that the question might be considered more fitted for a special treatise than a general history.

SHELLEY'S 'STANZAS WRITTEN IN DEJECTION NEAR NAPLES.'

46, Marlborough Hill, St. John's Wood, N.W.

IT is hardly worth while to make a pilgrimage to Oxford on purpose to compare the Bodleian text of the 'Stanzas written in Dejection near Naples' ("MS. Shelley c5") with the bold holograph bought by Mr. Sabin on the 25th of July, and now lying before me; but when I do *inter alia* compare these two textual sources of the poem (not, I hope, long hence), I shall doubtless fail to agree with Mr. Locock in the view that the Bodleian copy "gives nothing that was not discovered by Dr. Garnett many years ago" ('An Examination of the Shelley Manuscripts in the Bodleian Library,' 1903, p. 75). It all depends on one's definition of "nothing"; and Mr. Locock himself thought fit to record that "the full stop at the end of l. 5 of Stanza II. should be a semicolon, as in the MS." We are not told whose full stop: Mrs. Shelley never, I believe, put one there; nor did I; nor did Prof. Dowden: perhaps it was Mr. Rossetti's full stop. Mr. Sabin's manuscript has no stop at all in that place; and yet it is a very mature and well-considered manuscript for Shelley, and adds one verbal reading of some consequence—apart from punctuation, &c. Probably we shall not be able to clear up the text much further unless we find a draft that gives us, in some word mistranscribed by Shelley when making these two fair copies, a key to the confused composition of the fifth stanza.

The disputed readings in this poem when dealt with in my library editions of 1876-7 and 1882 were in the first stanza, which I now give literally from Mr. Sabin's manuscript:—

The sun is warm, the sky is clear
The waves are dancing fast & bright
Blue isles & snowy mountains wear
The purple noon's transparent light
The breath of the moist earth is light
Around its unexpanded buds,
Like many a voice of one delight
The winds, the birds, the Ocean floods
The City's voice itself is soft, like Solitude's

This was the stanza from which the lovely fifth line was accidentally omitted in the 'Posthumous Poems' (1824), and to which it was faultily restored in the collected editions of 1839 as

The breath of the moist air is light,

l. 4 being given as

The purple noon's transparent light,

and it was here that Dr. Garnett, who had seen a manuscript, recorded from it the readings *might* and *earth*. It was here that Medwin, in pointing out the omission of the fifth line ('Life of Shelley,' vol. i. pp. 324 *et seq.*), supplied it from (apparently) another copy which he had transcribed, showing a variation, thus—

The breath of the west wind is light,

and gave *might* in l. 4; and it was here that Robert Browning wanted me to read *light* for *might*, urging that "the notion of light as a veil and transparent is familiar with Shelley; and the Italian practice of making words rhyme which have the same sound but a different sense, not infrequent: in this stanza," he added, "there is 'delight' for 'light's' fellow." The last argument seemed to me to be conclusive against *light*, because Shelley would almost certainly not use the identical syllable as a rhyming terminal thrice so close together. But in

any case the testimony of Garnett, which satisfied me then, is now confirmed by a second holograph. Medwin's "west wind" is very likely authentic, but rejected when it was observed that the "unexpanded buds" belonged to the earth and not to the wind. His reading of *mingled* for *measured* in l. 8 of Stanza II., and his version of the alexandrine of that stanza, also seem to me to point to another manuscript—not to careless copying by him from either of the two manuscripts already in evidence. The line he gives as the alexandrine is too terribly despondent in its isolation—

How sweet! if any heart could share in my emotion.

It is perfectly obvious that Shelley would prefer as a permanent reading (even if less beautiful)

How sweet! did any heart now share in my emotion.

Medwin's *outworn* is also inferior to *dying* in the alexandrine of Stanza IV.:—

Breathe o'er my dying brain its last monotony.

It is for the sake of the final stanza, which Mr. Sabin's manuscript slightly improves, that one most desires to recover the draft from which Shelley copied this or the Bodleian manuscript or both, and Medwin copied his version; and I transcribe this stanza literally as an additional example, for what it may be critically worth, of the sparse punctuation so prevalent in Shelley's most careful transcripts:—

Some might lament that I were cold
As I, when this sweet day is gone
Which my lost heart, too soon grown old
Insults with this untimely moan—
They might lament—for I am one
Whom men love not, & yet regret
Unlike this day, which when the Sun
Shall on its cloudless glory set
Will linger, though enjoyed, like joy in memory yet.

The word *cloudless* for the *stainless* of the published texts was of course substituted purely for the sake of euphony—one sense being as good as the other, whereas *its stainless* is next to unspeakable.

There is another point of interest in this manuscript of the 'Stanzas written in Dejection,' namely, its heading, which was originally written thus:—

NAPLES—DECEMBER 1818.

Written during a fit of low spirits.

The second line is rather laboriously obliterated with a pen and ink, I think by Shelley himself; but those are the words which a still more laborious examination reveals. The question which manuscript (if either this or the Bodleian) is the one that Dr. Garnett saw need not detain us, as, if it had been this one, we can hardly doubt that he would have recorded the substitution of *cloudless* for *stainless*, seeing that he also was an artist in words. It was not till long after his record was made that Mr. Sabin's manuscript passed out of Lady Shelley's hands, so that she and Sir Percy had both in those days.

The holograph of the sonnet "Lift not the painted veil," which forms the last page of Mr. Sabin's manuscript, does not, in my opinion, authorize any essential change of text; but the closing quatrain (for it is a sonnet of a strange form, consisting of what might be called a heroic sestet, if there were such a thing, followed by two heroic quatrains) is very interesting when regarded as an earlier version than the current one. The version now recovered is as follows:—

Thro the unheeding many he did move,
A shadow among shadows—a bright blot
Cast on this gloomy world—a thing which strove
For truth, and like the Preacher, found it not.—

No doubt the lines must still stand as in the current texts:—

Through the unheeding many he did move,
A splendour among shadows, a bright blot
Upon this gloomy scene, a Spirit that strove
For truth, and like the Preacher found it not.

Probably it occurred to the poet on reperusal that a shadow could not be a bright blot,

and that "a thing which strove for truth" was too humble a phrase for the context.

In this manuscript of two poems, as in many others, Shelley did not indent alternate rhymes.

I suppose I shall be expected to hazard a conjecture as to why these two foolscap quarto leaves bear the numbers 72, 73, 74, and 75 on the left-hand upper corners of their four pages. Happily there is no room for any doubt: they are the missing pp. 72-5 from the large fragment of a quarto copy-book of Shelley's now preserved at Harvard in the College Library. They correspond in size, shape, handwriting, method of transcription, and degree of maturity, with other compositions forming that fragment; and an index at the end of the book shows that those two particular missing leaves had upon them these two particular poems.

H. BUXTON FORMAN.

DAVID CHRISTIE MURRAY.

DAVID CHRISTIE MURRAY, who died on Thursday week last at Hampstead, had achieved a considerable reputation as a writer, and was one of the last of the Bohemians. He had been in poor health for some time, but his casually dressed and picturesque yet not undignified figure was to be seen almost to the last in his favourite haunts in the Strand.

Mr. Murray was born on April 13th, 1847, the son of a West Bromwich printer and bookseller in a small way, and had an adventurous career. His upbringing was in his father's business and on *The Birmingham Morning News* as a reporter. A year in the 4th Dragoon Guards showed an essential characteristic of his nature—an objection to discipline. In journalism his most important post was that of correspondent for *The Times* in the Russo-Turkish War in 1875. He lived in Belgium for some years, and travelled extensively. His Australian experiences he turned to good use in fiction. He had been a landscape painter, an amateur tramp, an actor and a playwright. He was editor of *The Morning*, one of the first attempts made at a halfpenny daily paper. Recently he was, perhaps, best known as the writer of weekly essays in *The Referee* of a serious character, succeeding, we believe, J. F. Nisbet in the rôle of philosopher for the ordinary public, and showing the same sort of ability in attacking problems of fate, free will, religion, &c.

His 'My Contemporaries in Fiction' had a deal of incisive truth about it. His novels were many. He collaborated with Henry Herman in 'He Fell among Thieves' and 'One Traveller Returns,' and his own work included 'A Life's Atonement,' 'Joseph's Coat,' 'Despair's Last Journey,' 'Aunt Rachel,' 'The Martyred Fool,' 'Rainbow Gold,' and many stories of adventure and melodrama which probably cost him little trouble.

The best of these were excellent, for he had a natural gift for story telling, and a strong sense of character and situation. With more precision and trouble he might have produced a great book. His own autobiography, 'The Making of a Novelist,' is a piece of direct and vigorous writing.

DICKENSIANA.

As the Pickwick Exhibition is now being held at the New Dudley Gallery, I venture to think the following items I have found among the Abbey muniments may surprise all lovers of Charles Dickens, the more so as it is wholly impossible for him, or for

any one connected with him, ever to have inspected the originals.

In September, 1716, the Dean and Chapter in their annual progress through their country estates visited Pickwick Manor, co. Wilts. In 1730 they on another progress took with them "Mr. Winckles," one of the Chapter servants. In 1788 "Mr. Wegg" was steward of their Manor Courts. In February, 1580/1, they granted leases to "Samuel Weller, of Croydon."

Among Abbey grants of land is one temp. Edward II., from "Bill Sikes," under the Latinized form of "Willelmus dictus Sykes"; and in another paper occurs Mark Tapley under the *nom de plume* of "Mark Coe," which he adopted for himself when he became partner with young Martin Chuzzlewit in Eden.

EDWARD J. L. SCOTT.

THE BATTLE OF ÆTHANDUNE.

THE identification of Ethandun with the Polden Edington in Somerset was attempted by Bishop Clifford in 1877 (*Somerset Arch. Soc. Transactions*, 1877, p. 20; pt. ii. pp. 1-27). One would have thought that Mr. W. H. Stevenson's exposure of its fallacy (*Asser's 'Life of Alfred,'* p. 274) would have prevented a repetition of the error; but Mr. Gresswell has again put it forward in your columns. The "new light" he throws upon it is based upon his introduction into the question of a sort of "ghost-word," which is *nicht belegt*. "Edwines-tona" does not occur in the Somerset Domesday, but in *Eduwintone* does, and it is clear from the places with which it is there associated (*in Sutone—in Ceptone*) that the locality meant must be Edington, and nothing else (see 'Domesday,' i. 90, and Eyton's 'Domesday Studies: Somerset,' ii. 29, 30). *Eduwintone* is philologically an impossible derivative of Ethandun.

Mr. Stevenson has shown that Camden's location of the site of the battle at Edington, Wilts ('Edindon, olim Eathandune,' *Britannia*, ed. 1590, p. 177), is borne out by the historical forms the name has assumed. The circumstances of the fight also are in its favour. Both in the 'A.-S. Chron.' and in Asser's 'Life,' Alfred is represented as having proceeded from Athelney to Eggbryhtes Stan, to the east of Selwood, where he was joined by supports from Somerset, Wiltshire, and Hampshire. From this locality he proceeds, according to the 'Chronicle,' in one day (*ymb ane niht*) to Iglea, and thence "in one day" (night) to Ethandun. Here Alfred puts the pagans to flight, and, following them up, besieges them in their stronghold (Geweore), which was most probably Chippenham, for a fortnight, when they were compelled to come to terms. It was not until three weeks after this that the pagan King Godrum came to Aller and was baptized. He spent twelve days after this with the King at Wedmore, where was drawn up the treaty of peace, of which the tenth-century Cambridge MS. probably gives the terms ('Cart. Sax., ii. App. xix.).

Mr. Gresswell's attempt to identify Combwich, near the mouth of the Parret, with the Cynuit in Domnonia (Devon and Cornwall) is unfortunate, both from the philological and topographical point of view. By his process of argument anything might be proved. He might with more probability fix upon Fowey, in Cornwall, which Leland says ('Itin., ii. 33) was anciently called Conwath. It was well to point out to Mr. Gresswell that the Donehetue ("Donchetue," 'Index') of the 'Exon Domesday' is not Downend, but Donyatt, Somerset ('Index to B.M. Charters,' &c., vol. i. p. 232).

EDMUND MCCLURE.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Aston (W. G.), *Shinto, the Ancient Religion of Japan*, 1/ net. In Religions Ancient and Modern.
Balfour (F. H.), *The Higher Agnosticism*, 3/6 net.
Bourdillon (R.), *Little Scholars in the School of Pain*, 3/ net. Preface by Bishop of Bath and Wells.
Crammer (Archbishop), *On the True and Catholic Doctrine and Use of the Sacrament of the Lord's Supper*, 3/6 net. With a Preface by the Very Rev. H. Wace, D.D.
Elliott (Rev. E. K.), *From Death to Resurrection; or, Scriptural Teachings respecting the Departed in Christ*, 3/6.
Illingworth (J. R.), *Christian Character*, 6d. Lectures on the elements of Christian ethics.
Journal of Theological Studies: July, 3/6 net.
Simon (J. S.), *The Revival of Religion in England in the Eighteenth Century*, 3/6. The 57th Fennell Lecture.

Law.

- Russell (H.), *Railway Rates and Charges Orders*, 10/6.

Archæology.

- Naville (E.), Hall (H. R.), and Ayrton (E. R.), *The Eleventh Dynasty Temple at Deir-el-Bahari, Part I.*, 25/ net. Memoir, 1905-6, of the Egypt Exploration Fund.

Poetry and Drama.

- Bland (R. H.), *Moods and Memories*, 2/6 net.
Denwood (J.), *Cumbrian Carols, and other Poems, 1845-90*, 3/6. With Introduction by F. Rookell.
Dictionary of Hymnology, edited by J. Julian, 21/ net. Sets forth the origin and history of Christian hymns of all ages and nations. Revised Edition, with new Supplement.
Fitch (C.), *The Truth*, 3/ net. A play in four acts.
Neef (G. A.), *The Strife of Life*, 10d. 25c. A book of modern verse, with 6 illustrations.
Norton (C. E.), *Henry Wadsworth Longfellow*, 3/6 net. A sketch of his life, together with Longfellow's chief autobiographical poems.
O'Hara (J. M.), *The Poems of Sappho: an Interpretative rendering into English*.
Ridgeway (W.), *The Date and the First Shaping of the Cuchulainn Saga*, 3/ net.

Bibliography.

- Book-Auction Records*, edited by F. Karslake. Vol. IV. Part III. Contains 5,015 records.
Book-Prices Current, Vol. XXI., 27/6 net. Extends from October, 1906, to July, 1907.
Bristol Municipal Public Libraries, Annual Report of Committee, 1906-7.
Hewitt (C. R.), *General Index to the Journal and Reports of the Royal Institution of Cornwall, 1818-1906*.

History and Biography.

- Chesney (C. C.), *Waterloo Lectures*, 6/ net. A study of the Campaign of 1815.
Graham (J.), *Condition of the Border at the Union: Destruction of the Graham Clan*, 2/6 net. Second Edition.

Geography and Travel.

- Almy (P. H. W.), *Torquay and its Surroundings*, 1/ net. A handbook for residents and visitors.
Brendalbane (C.), *The High Tops of Black Mount*, 6/ net. With illustrations from photographs of deer-stalking and Highland scenery by Olive Mackenzie.
Henderson (T. F.) and Watt (F.), *Scotland of To-day*, 6/. With 20 illustrations in colour by Frank Laing and other illustrations.
Log of the Blue Dragon, 1892-1904, 6/. Written by various hands, revised and set forth by C. C. Lynam. Illustrated with sketches, photographs, and maps.
Watney (C.), *The Car: Continental Guide: The Motorist Abroad*. Edited by Lord Montagu, 10/6 net.

Sports and Pastimes.

- Hamilton (A.), *The Red Deer of Exmoor*, 10/6 net. With notes on those who hunted them, from Robert d'Auberville, 1670, to Robert Arthur Sanders, 1906.
Motor Boat Manual, 7/6 net. Deals with the principles of design, construction, and management of motor-propelled craft. Compiled by the Staff of 'The Motor Boat.'

Philology.

- Anecdota from Irish Manuscripts*, Vol. I., 3/6 net. Edited by O. J. Bergin, R. L. Best, K. Meyer, and J. G. O'Keeffe.
Schmidt (R.), *Dictionary Autotechnic: Vol. III. English, German, French, Italian*, 12mo, 3/.
Wright (J.), *An Old High German Primer*, 3/6.

School-Books.

- Barnard (S.) and Child (J. M.), *A New Geometry*, Parts III. and IV., 2/6.
Fearenside (C. S.), *History of Great Britain, 1688-1760*, 2/6. Specially edited for the Certificate Examination, 1908.
Lunn (A. C. P.), *Latin Exercises on Latin Models*, 1/.
Marshall (D. H.), *The Beginner's Book of Greek*, 1/6.
Nesfield (J. C.), *Aids to the Study and Composition of English*, 4/6.

- Robinson (W. S.), *An Illustrated History of England*, 3/6. For the middle forms of schools, and Oxford and Cambridge examinations. With maps and illustrations.

Science.

- Archives of the Middlesex Hospital*, Vol. IX., 5/ net.
Bates (E. K.), *Seen and Unseen*, 6/. A narration of psychic experiences.
British Birds, Vol. I. No. 3, 1/ net. An illustrated magazine devoted to the birds on the British List.
Carey (A. E.), *The Protection of Sea-Shores from Erosion*, 1/.
Cheal (J.), *Glass Culture*, 6d. net. Treats of tomatoes, cucumbers, grapes, and flowers.
Home Pets, by Various Writers, 6d. net.
Lisle (G.), *Accounting in Theory and Practice*, 15/ net. A textbook for the use of accountants, solicitors, book-keepers, investors, and business men.
Livingstone (R.), *The Mechanical Design and Construction of Commutators*, 6/ net.
Merillat (L. A.), *The Principles of Veterinary Surgery*, 18/ net. Includes an authorized translation, enlargement, and rearrangement of General Veterinary Surgical Pathology, by C. Cadeac, P. Leblanc, and C. Carougeau.

Stewart (G.), *Modern Steam Traps* (English and American), their Construction and Working, 3/ net.
 Thomas (H. H.), *Gardening in Town and Suburb*, 2/6 net. With illustrations from photographs, and diagrams.
 Wilcox (E. V.), *Farm Animals*, 8/6 net. Treats of horses, cows, sheep, swine, goats, poultry, &c.

Juvenile Books.

Carroll (L.), *Alice's Adventures in Wonderland*, 1/ net. Miniature Edition, containing 42 illustrations by Tenniel.

Fiction.

Carey (W.), *Love the Judge*, 6/
 Hume (Fergus), *The Purple Fern*, 6/
 Phillpotts (E.), *The Folk Afield*, 6/
 Rawson (M. S.), *The Enchanted Garden*, 6/
 Sharp (E.), *Nicolette*, 6/
 Speight (T. W.), *The Fate of the Hara Diamond*, 6/
 Wynne (M.), *When Terror Ruled*, 3/6

General Literature.

Bourne's *Handy Assurance Manual*, 1907, edited by F. H. Kitchen, 1/
 Kennard (H. P.), *The Russian Peasant*, 6/ net. Treats of the Russian peasant from the earliest times to the present day.
 Scott (W. D.), *The Theory and Practice of Advertising*, 6/ net. A simple exposition of the principles to be considered in successful advertising.
 Shaw (A.), *Political Problems of American Development*, 6/6 net.
 Smithsonian Miscellaneous Collections, Vol. IV. Part 1.

FOREIGN.

Theology.

Brockelmann (C.), Finck (F. N.), Leipoldt (J.), u. Littmann (E.), *Geschichte der christlichen Literaturen des Orients*, 4m.

Fine Art.

Oertel (R.), *Francisco de Goya*, 4m.

Poetry.

Drain (A.), *La Jonque victorieuse*, 3fr. 50.
 Piazza (G.), *Il Poema dell' Umanesimo: Studio critico sull' 'Africa' di Petrarca*, 2l.
 Wilde (O.), *Poèmes*, Traduction par A. Savine, 3fr. 50.

Political Economy.

Raffalovich (A.), *Le Marché financier*, 1906-7, 12fr.

Philosophy.

Spinoza, *Éthique*, Traduction inédite du Comte Henri de Boulainvilliers (1658-1722), avec une Introduction par F. Colonna d'Istria, 7fr. 50.

Bibliography.

Thieme (H. P.), *Guide bibliographique de la Littérature française de 1800 à 1906*, 25fr.

History and Biography.

Bondois (M.), *La Translation des Saints Marcellin et Pierre: Étude sur Einhard et sa Vie politique de 827 à 834. No. 100 of the Bibliothèque de l'École des Hautes Études.*

Westphal (A.), *Lettres inédites d'Edgar Quinet*, 2fr.
 Windelband (W.), *Kuno Fischer: Gedächtnisrede*, 6m. 80.

Education.

Young (T. P.), *Histoire de l'Enseignement primaire et secondaire en Écosse, plus spécialement de 1500 à 1872*, 8fr.

Philology.

Piazza (G.), *La Teoria Kantiana del Giudizio già Intuita e Fissata nella Sintassi de' Greci*, 1l.

Science.

Kugler (F. X.), *Sternkunde und Sterndienst in Babel*, Vol. I., 32m.

General Literature.

Kipling (R.), *Simple Contes des Collines*, traduit par A. Savine, 3fr. 50.
 Madol, *Ces Dames du Régiment*, 3fr. 50.
 Segonzac (P.), *Le Docteur Méphisto*, 3fr. 50.
 Tolstoi (L.), *Anna Karénine*, Vol. III., 2fr. 50.
 Wilde (O.), *Le Prêtre et l'Acolyte*, traduit par A. Savine, 3fr. 50.

*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

act as editor. The present idea is to include the Greek Fathers down to A.D. 500, though, if sufficient workers can be found, the work might be extended as far as John of Damascus (A.D. 750).

MESSRS. METHUEN announce 'Vasco da Gama and the Golden Age of Portugal,' by Mr. K. J. Jayne. The book is an attempt to depict the social life as well as the history of a period which witnessed the greatest achievements of the Portuguese in politics, navigation, commerce, art, and literature—the period which begins with the birth of Da Gama and ends with the death of Camoens.

"THE PEOPLE'S LIBRARY" is a new series which Messrs. Cassell & Co. will start on September 2nd. The volumes will be sold at eightpence net, will be well bound, and printed on good paper from type never before used in this country.

'THE NORWEGIAN FJORDS,' painted and described by Mr. A. H. Cooper, which is to be published by Messrs. A. & C. Black, is not a guide-book. It is the outcome of visits to Norway extending over the last fifteen years, and describes the peasants' home-life and domestic industries, their religion, superstition, and folk-lore, while fishing, hunting, and Norway's winter sports are not omitted. Pictures of mountains and glaciers, precipices and waterfalls, form a prominent feature of the volume.

MESSRS. JACK will add to their "Social Problems Series" in September a volume on 'Woman Suffrage.'

'SERMONS AND STRAY PAPERS BY A. K. H. B.' is the title of a volume shortly to be published by Sir Isaac Pitman & Sons. Collected from previously published works of Dr. Boyd, they have a new value from the fact that Dr. W. W. Tulloch has prefixed a biographical sketch of A. K. H. B. containing many facts hitherto unknown to the public.

THE late Mr. David Christie Murray's new novel 'In his Grip' is ready for immediate publication by Mr. John Long.

THE visit of Dr. Rudolf Trebitsch to Ireland, for the purpose of taking phonographic records of the Irish language for the Imperial Academy of Sciences in Vienna, is an evidence of the growing interest in modern Irish as spoken in the different districts in which the language still lingers. Another distinguished German scholar, Prof. Osthoff, is studying the living Irish speech in the Aran Islands; and M. Marstrander, of Christiania, is studying the Kerry dialect in Dingle.

THE first instalment of 'Anecdota from Irish Manuscripts' has just been published by the School of Irish Learning. The pieces, which are almost all in Old Irish, are from 'The Yellow Book of Lecan' and other sources, and include 'The Dispersion of the Decies,' the colloquy between Fintan and the Hawk of Achill, the poetic version of the voyage of Maelduin, and the adventures of the Scottish prince, Cano MacGartnan, in Ireland.

M. POL NEVEUX has written an exhaustive study of Guy de Maupassant, the man and his work, for a new complete edition of Maupassant, printed by the Imprimerie Nationale with a special type, and on Van Gelder paper bearing the facsimile signature of the author. The edition, which will be in 29 volumes, will contain 35 hitherto unpublished stories written between 1881 and 1892. The first volume will be issued in November by M. Louis Conard, and ten volumes will appear yearly. The edition will be limited, and there will be a hundred sets on Japan and India paper.

M. MARION, professor at the Faculté des Lettres de Bordeaux, has been awarded by the Académie des Sciences Morales et Politiques the Prix Rossi, of the value of 4,000fr., the subject being "Étude sur les ventes des biens nationaux pendant la Révolution française, et sur leurs conséquences économiques et sociales."

VISITORS to Paris who have to do with books will be glad to know that the long-talked-of Exposition du Livre at the Grand Palais was opened officially on Sunday last. The Exhibition, which covers every phase of book-production, promises to be a great success, although it is not yet complete: the Salon de l'Affiche, for instance, will not be ready for a few days.

THE monument to Bossuet, a "colossal" work of the sculptor Dubois, who exhibited the "maquette" at the Exhibition of 1900, will be shortly inaugurated officially at Meaux. Bossuet is represented at full length in ecclesiastical dress, supported by several groups.

DURING the summer session 3,766 foreign students attended the German universities. In the winter session the number was 4,151, and the decrease is due chiefly to the Russians, of whom in the summer there were only 1,600, whereas in the winter there were 1,890. Of the remainder, the greater part came from Austria-Hungary. There were 282 from Switzerland, and 151 from England. A slight decrease is also apparent in the numbers from America—261 in place of 302.

MR. PRABHASHANKER D. PATTANI, Minister of the Bhavnagar State, gives some particulars of the Barton Library at Bhavnagar in the course of his interesting administrative report for last year. In addition to a large number of Sanskrit works this library has a well-chosen collection of books on history, philosophy, biography, and belles-lettres. There are 5,700 English books in the collection. The library takes in 20 newspapers and 40 periodicals, all English or Anglo-Indian.

RECENT Parliamentary Papers of general interest are Welsh Education, Regulations for Secondary Schools (1½d.); Annual Statistical Report of the University of St. Andrews (2d.); Annual Report on the Finances of the University of St. Andrews (3d.); and Board of Education, Regulations applicable to Schools for Blind, Deaf, Defective, and Epileptic Children (2½d.).

Literary Gossip.

A LEXICON of Patristic Greek has long been a desideratum amongst theologians, neither Sophocles's lexicon nor Suicer being anything like exhaustive. An attempt is now being made to supply the need, and competent scholars are being invited to assist in the collection of materials. The idea originated with the Central Society of Sacred Study and its Warden, Dr. Swete, Regius Professor of Divinity in the University of Cambridge. Communications from any persons who can assist in the work will be gladly received by the Rev. Dr. Redpath, 10, Idol Lane, E.C., who has undertaken to

SCIENCE

Woodlanders and Field Folk. By John Watson and Blanche Winder. (Fisher Unwin.)

THE time must certainly be approaching when popular writers on the fauna and flora of our country will despair of finding for their works an original title which is not meaningless. Meanwhile 'Woodlanders and Field Folk' is a sufficiently comprehensive theme to suggest the widest variety of topics, and it is needless to say that the subject is by no means exhausted in these pages. There is still room for at least a second series under this title. In the absence of the usual introductory acknowledgments we gather that none of these essays has been before the public in another guise, but internal evidence points to the fact that several of them were written some years ago and have not been revised for publication; thus the nineteenth century is referred to as "the present," and the eighteenth as "the last." It is indeed evident that many years of patient research and observation have gone to the making of this book, so far as the facts are concerned. The joint authors have throughout adopted the expedient of sinking their duality under the first person singular. The device of crystallizing many disconnected episodes from real life into one brief essay, with a liberal admixture of the "might have been," is readily understood, and makes for literary merit; other wise one might point out that the red-letter days here pictured with such alluring skill are too frequent to have fallen to the share of any one field naturalist, or even any two. From beginning to end the volume is full of good things. On nearly every subject that the authors have dealt with they undoubtedly had something to say: in a few instances, however, they seem to lose touch, and to discourse as if they had to say something.

No one who reads the opening 'Pine-Wood Studies' can fail to feel their freshness and charm; and the atmosphere 'Above the Pine-Zone' is even more invigorating. These sketches and the wonderfully instructive treatise on the many different sorts of "water-poachers" strike us as being the best features of a book which for the most part is admirable. In this connexion it is clearly shown that both salmon and trout under certain conditions will prey upon their own kind. Kingfishers and herons have a long list of convictions against them. But Mr. Watson gives the whole weight of his authority in favour of the dipper, which he declares to be not only innocuous, but actually beneficial to a trout stream. We recall an occasion when during a ramble in Somerset we entered into conversation with a great destroyer of vermin; we found that the maligned water-ouzel was known to him only under the name of the *water-weasel*, a corruption that was clearly calculated to create additional prejudice against it.

It is pleasing, too, to see Mr. Watson enter the lists on behalf of the poor otter, against which, as the "water-wolf," ruthless war is waged. After referring to the terrible havoc played by disease in recent years in the best rivers, he boldly asserts of the otter:—

"Probably its increasing rarity has as much to do with the disease alluded to as had the extermination of the nobler birds of prey with the grouse disease. A falcon always takes the easiest chance at its prey; and an otter captures the slowest fish. In each case they kill off the weakest, the most diseased, and thereby secure the survival of the fittest."

In the matter of style it is unfortunate that the book is disfigured by a considerable amount of clumsy and ungrammatical English. It will suffice to mention a few instances:—

"Miles of rough country has to be traversed."

"Just now, walking in the woods, the cry of the bullfinch is heard."

"A pair of water-hens built their nest upon an ornamental piece of water of considerable extent, and which was ordinarily fed by a spring."

"It has all and more the former's purity."

The wonderful frigate bird—which possibly is out of place in "sketches of wild life in Britain"—is described as "nearly nothing more than wings." Here and there, too, we come across such expressions as "woody friends." We are startled to find the goldcrest alluded to on p. 214 as one of the tits.

It has been wrongly suggested that Tennyson's "sea-blue bird of March" is the wheatear, and here it is roundly asserted as a fact. The phrase has been explained by Tennyson himself, not to mention many commentators, so that there is no excuse for the mistake. But our authors certainly have the courage of their convictions, and we hardly find ourselves in agreement with them in disputing Yarrell's assertion that the nightingales' nest is almost always on the ground. Again, if there is no exaggeration in the following statement concerning the lesser whitethroat, it is singular enough to be placed on record:—

"Bechstein tells us that the 'little miller' has some notes which sound like the clacking of a mill. This it is usually thought constitutes the bird's whole song, because these notes are uttered loudly, whereas its others consist of soft, weak strains, yet so variable and melodious that it surpasses all the other warblers."

In dealing with certain familiar "bird problems" the authors sometimes find it necessary to rely upon hearsay evidence. Thus on p. 209 Mr. Watson (or is it Miss Winder?) says that Adolf Ebeling says that Dr. Petermann says that Prof. Roth says that Hadenberg says small birds are assisted on migration by storks. Those who like their information first-hand should be satisfied to read, on the subject of the peregrine's powers of flight:—

"I have known a bird of this species, when in perfect training [the italics are ours], to fly one thousand three hundred and fifty miles in a little over twenty-three hours."

This it will be seen is about the rate of flight of our best trained pigeons."

This is a test case worth having, and as a piece of accurate observation on the part of a single individual will surely be difficult to beat; as a matter of curiosity, we only wonder whether Mr. Watson received the assistance of Miss Winder on the occasion mentioned.

Allusion is made to the well-known mortality among shrews in summer, but no solution of the mystery is suggested. The chapters on 'Wild Ducks and Duck Decoying' are full of information, the habits and haunts of each of the diving ducks and surface ducks being carefully described. Another sketch deals with 'Nuts,' and a comparison is made (as has been done before) of the different methods of opening these which prevail among the various creatures of the woods. We are surprised to find no mention of the great tit in this connexion.

The illustrations are all from photographs by various naturalists. Mr. Parkin's, good in themselves, lack interest from being obviously portraits of stuffed specimens. Mr. Snell's are for the most part perfect, though some of the nests and eggs are somewhat too dark. Beautiful too, as always, are those for which Mr. C. Reid is responsible; and finally, the picture of a group of red deer standing in a pool is almost the best of all.

Eversley Gardens and Others. By Rose G. Kingsley. (George Allen.)—The world is overdone with "gardening books," but for such a volume as Miss Kingsley's 'Eversley Gardens and Others' we have not only room and to spare, but the warmest of welcomes beside. Rare is it to find a true lover of gardens gifted with an adequate power of expression, together with reminiscences as well as impressions worthy of record. Miss Kingsley, an enthusiast whose zeal does not degenerate into sentimentalism, although a very pleasant fund of sentiment is hers, combined with a sense of humour that, happily, never descends to archness, writes in easy fashion, describing the charms of the several pleasaunces she delights to honour. Naturally, first of all comes the genesis of her own garden of Keyes. The happy chance that decided its acquisition, and the enchantment of possession, with some vicissitudes, and not a little excellent advice by the way—all is told with an obvious and candid enjoyment that cannot fail to communicate itself to the reader. "If," says our author, "I had lived when our first parents inhabited the Garden of Eden, most surely I should have been found trotting after Adam as he dived, while I left Eve to spin alone," a statement confirmed by every page of the book. From the making of the author's own garden—a task dealt with in the first chapter—the discourse proceeds leisurely, interspersed with all kinds of agreeable digressions, to the praise of other gardens, followed by an enlightening dissertation on soils, plantings, and prunings, with some chapters on the horticultural pageant of the year from spring to autumn, and one upon birds and gardens, even including a few profitable words on cut flowers and their arrangement.

With regard in particular both to shrubs and to roses Miss Kingsley displays a degree of knowledge and insight that

should be of considerable value to the novice while her taste is admirable. One is glad, moreover, to find that though she is careful to keep well in the movement where new beauties are concerned, no exquisite innovations are allowed to oust old favourites from their place. She loves the roses of yesterday as well as those of to-day, and justly condemns the unreasoning freakishness of fashion. Not the least delightful portion of the book is the last chapter, which tells of the Rectory garden, and "The Mount," "a little bit of primeval forest... crowned with an ancient pollard oak"—one of the spots best loved by Charles Kingsley. Here, too, is an account of the three giant fir trees where he and his friends would gather for "those symposiums when the talk ranged up and down the universe, from the beetle that crawled in the grass to the last Bill before Parliament, from man's ways and works to things Divine." There are memories of "Alfred Tennyson—as he then was—smoking pipes in the study," or of

"hot days when my father would tempt his favourite pair of natterjacks from their hole in the lawn beyond the acacia tree, and walk up and down admiring the colours on their backs, while the little creatures sat contentedly in his hand; or when he would persuade the half-tame slow-worm to come out of his nest in the steep, thyme-grown bank of the sunk fence. Memories of warm summer evenings, when, in the soft dusk, German part-songs and English glees would float up in the still air beneath the huge canopy of the fir boughs; and my father would ask for one and another of his favourites, or bid the singers listen to the chirring of the night-jar, or hold up a hand to point out the stealthy flight of a white barn-owl."

Memento mori juvabit!

Flower Decoration in the House. By Gertrude Jekyll. (Newnes.)—Miss Jekyll has been well inspired to add to her previous useful and stimulating works on the gentle art of gardening a volume which deals almost exclusively with flower decoration in the house—an accomplishment which is far more complex, and, even now, less generally understood, than it appears. To the uninitiated in decorative effect this book should prove a liberal education; while it contains many a useful hint, together with much pleasantly suggestive matter, for the benefit of the more artistically developed minority. It is one of the most pleasing amenities of modern life that cut flowers are no longer deprived of comeliness and individuality alike by being tightly jammed together in vessels of various degrees of ugliness and incongruity. A primrose to the majority of housewives may still remain a yellow primrose, and nothing more; but to-day you will rarely find it placed in a room without some appreciation of its individual qualities as a part of the scheme of decoration. Its simplicity will be considered, and its beauties duly permitted to shine instead of being hidden beneath a bushel of insensitive taste; and so to the multitude of people whose sense of decoration needs improvement this book should be immensely useful. The author, perhaps wisely, does not concern herself with the exquisite and elaborate symbolism of Japanese flower-arrangement—a science in itself, so to speak; but leads us with a firm yet gentle hand right through the year, finding beauty and favour everywhere, even in the most unpromising times and places. The counsels as to choice of vessels approach as near as may be to perfection, her commendation of the charming Leeds ware being especially welcome; while her appreciation of humbler makes and peasant pottery shows sound

judgment as well as artistic feeling. The illustrations, which are many and admirably produced, showing divers beautiful groups in vases and chalices sympathetic in every instance to the spirit of the trophy enshrined, are calculated to raise a spirit of envy, if not of emulation, in flower-lovers less richly endowed.

There is, however, one potential flower-holder that we should like to commend to Miss Jekyll's favour, and that is a large and portly copper urn, of Georgian date, with top and tap removed, to be filled with May-flowering tulips, peonies, or any other such majestic blooms that the season may offer. We are particularly glad to see that wonderful, but somewhat under-estimated rose, the Gloire Lyonnaise, fitly honoured here, and figuring in two of the handsomest pictures. It seems ungrateful to pick even the minutest of holes in so excellent a book; but, although we profess no great austerity of sentiment, we must own that some of the flower arrangements strike even a catholic taste as being a little over-mixed. Many of Miss Jekyll's combined effects are most successful when most greatly daring—but not all.

AUSTRALIAN TRIBAL INSTITUTIONS.

THE writer of 'Anthropological Notes' in *The Athenæum* of July 27th remarks that a certain incident "leads strongly to the inference that the time has not yet come for dogmatic utterances on the mysterious systems of social relations that the Australian savages have evolved." Not only is this inference correct, but there is good reason to fear that the time will never come when more than a faintly probable theory of Australian social evolution can be formed.

The difficulties are (1) that the evidence on important points is in a constant state of flux; while (2) one tribe, about whose institutions the evidence varies from year to year, is apparently now in missionary hands, and all but extinct.

Thus, for at least twenty-five years, we have been receiving accounts of the customs and beliefs of the Dieri tribe; first, I think, from Mr. Gason, a police officer, who represents himself—no doubt correctly—as speaking the Dieri language, while he was admitted to their councils, and viewed orgies which he was too modest to describe. He was reckoned a good witness, but many of his facts are now discredited. Three or four German missionaries supplied information, fifteen years ago, on an important point; as far as I can discover (I may be wrong), that evidence is now tacitly discarded. The Rev. Otto Siebert has been a most serviceable witness; but he, or some one else, has recently discovered that a perhaps essential point of the *pirrauru* custom has hitherto been misrepresented. None the less, Mr. Siebert appeared to be intimately familiar with the custom, and is quoted as expressing his admiration of its "earnestness in regard to morality." Meanwhile—and here the pathos comes in—the author of 'The Dead Heart of Australia' represents the Dieri tribe as reduced to very small numbers, and much under missionary control. It must henceforth be difficult, if not impossible, to study their institutions accurately; and according to Freiherr von Leonhardi (*Globus*, May 9th), Mr. Siebert has left the Dieri for another field of labour. The Rev. Mr. Strehlow, now at Hermannsburg, was for long a missionary among the Dieri, and he, with a collaborator, has translated the New Testament into their tongue. He is now engaged on a work about the Arunta, his present flock; but it is to be hoped that he will add what he knows about the Dieri.

Meanwhile his letters in *Globus* on the Arunta contain rather unexpected information.

At present a point in Australian institutions calls for instant attention. Messrs. Spencer and Gillen say that, among the Northern Urabunna, "it appears to be the case" that, in each main exogamous division, or "phratry," "men of one totem can only marry women of another special totem," in the opposite phratry. The Urabunna have the *pirraungaru* custom, by which wives are held under a kind of "runrig" tenure, with frequent reallocation. Now may a man hold "*pirraungaru* women," who are not of the one totem whence he may select a wife? Or must his *pirraungaru* also be of that totem—for example, Water Hens if he be a Dingo? An informant of Mr. Howitt's reports the same amazing rule as existing among several tribes, confessedly pretty "primitive," between the Dieri and the Barkinji. If there be no mistake or misunderstanding about the facts, no one of the many theories of Australian social evolution now current can pretend to account for them (as any inquirer who carefully considers the subject must see), and how are we to obtain a fresh investigation of the facts? The investigator will need to be well acquainted with at least two of the tribal languages. A. LANG.

Science Gossip.

THE FOREIGN OFFICE has published a paper to be indexed under the geographical title "Arabistan." We doubt whether there is good authority for the name as an exact territorial or political designation. It describes the Persian district served through the port of Mohammerah, or situate on the Karun.

PART II. of the Report of the Fishery Board for Scotland—being the Report on Salmon Fisheries—has been published as a Parliamentary Paper, price 1s. 2½d.

THE RUSSIAN GEOGRAPHICAL SOCIETY has just organized a fresh scientific expedition for the exploration of Central Asia. The chief of this mission is M. Kozlov, who is well known as an explorer in Tibetan regions, and who proposes to leave Kiachta in October, and to spend the next two years in closely examining Southern Mongolia and the western parts of the Chinese provinces of Kansuh and Szechuen. That the mission is of more than ordinary importance may be gathered from the facts that it is to be accompanied by a considerable military escort, and that the Tsar will pay the whole cost out of his private purse.

UNDER the head of 'Ein malakologischer Schwindel' some Danish naturalists have been exposing a youthful fellow-countryman of sixteen, who has dubbed himself doctor, set up exchanges with foreign naturalists, and begun a series of "scientific" publications, which appear to be taken from the two scientific books that form his library of natural history. The pamphlet is being distributed by the writers, and forms entertaining reading to one who does not believe all his fellow-creatures to be angels; those who do must expect to be shocked.

ANOTHER small planet was photographically discovered by Herr Lohnert at the Astrophysical Institute, Königstuhl, Heidelberg, on the 20th ult. Two also have been found which were registered on a photographic plate by Prof. Max Wolf on the 16th of July last year, but had not hitherto been recognized as new. Herr Heinrich, of Prague, publishes in No. 4193 of the *Astronomische Nachrichten* elements of the orbit

of the small planet which was discovered on October 17th, 1906, and has recently been named Patroclus; its mean distance from the sun, in terms of that of the earth, amounts to 5.18, which is only 0.02 smaller than that of Jupiter. The planet announced as new by Prof. Lowell on April 9th, and afterwards thought to be independently discovered by Mr. Metcalf on the 17th of that month, and by M. Coggia on May 3rd, turns out to be identical with No. 31, discovered by Ferguson of Washington (the first of the long list of these bodies detected on the other side of the Atlantic) so long ago as September 1st, 1854, and named Euphrosyne. The identity is pointed out by Prof. Millosevich, of Rome.

As already mentioned, Daniel's comet (d, 1907) will probably be in perihelion on the 4th prox. It has been for some nights visible to the naked eye, and Dr. Holetschek, of Vienna, suggests (by a comparison with what happened in the case of the second comet of 1766, the orbit of which also had a small inclination to the ecliptic) that, as it approaches the sun, the apparent brightness will considerably increase, and the tail be more developed. The comet will pass on the 13th inst. within about a degree of the bright star γ Geminorum, moving in a nearly easterly direction, and rising at Greenwich a little before midnight.

A NEW variable star has been detected in the constellation Boötes by Dr. Anderson, of Edinburgh. On December 14th he estimated its brightness as of the 9.3 magnitude, but in February and March it was below the eleventh, and on July 16th had increased again to the tenth. It is a little to the south-west of the star μ , and will be reckoned as var. 67, 1907, Boötis.

We have received *Bulletin* No. IX. of the Kodaikánal Observatory, containing a list, with notes, of the prominences observed on the sun during the first half of 1906. Mr. Michie Smith now has the great advantage of the assistance of Mr. Evershed to carry on the work in his absence, and the study of solar phenomena is energetically pursued in a locality specially favourable for the purpose, on account of the elevated position of Kodaikánal. It may here be mentioned that a large grating spectrograph has recently been brought into use there, with which Mr. Nagaraja has obtained some interesting photographs of the absorption line of D_3 in the solar spectrum and of the surrounding region, for the full significance of which we must await their measurement.

PROF. KOBOLD is to act as editor of the *Astronomische Nachrichten* until a permanent appointment is made.

FINE ARTS

The History of Modern Painting. By Richard Muther. New Edition, revised and continued by the Author. 4 vols. (Dent & Co.)

THIS massive publication has been so extended and brought up to date, so largely revised, retranslated, and freshly illustrated, as to be now beyond doubt the work to which the general reader will turn for some account of the complex art of the nineteenth century. Other attempts at an art history of the period have of course been made—notably Mr. MacColl's interesting volume; but the general reader, who would recoil even from the opening paragraph of Mr. MacColl's

admirable introduction as from something cryptic and obscure, will find in the work of Herr Muther just what he requires—a plain statement of the facts, connected by a sufficient exposition of the main trend of artistic movement. On whatever plane may be that reader's appreciation of art, he will not miss from this record any of his favourites, for the author, with truly German devotion to detail, casts a wide net. It is natural to find a writer of that nationality devoting rather more space to German achievements than we should ourselves; but, on the whole, his praise is fair enough. His copiousness is simply the outcome of his determination to register as far as possible the place, in the general development, of every painter in whom readers may be expected to be interested.

In pursuit of this policy he is perhaps liable to attach too much importance to externals—to the subject-matter of a picture. Establishing as his main thesis the gradual emancipation of art from aristocratic and church patronage, and the consequent throwing open to it of the whole field of life as matter for presentation, he is able, as marking stages in the process, to devote chapters to "animal painting," "the painting of humorous anecdote," and the like—excellent covering titles that offer pretext for the inclusion of much popular but hardly important work. Again, when dealing with "the new idealism," which he represents as the natural reaction after the victories of realism, he is a little inclined to accept the inventions of Boecklin and Burne-Jones at their face value as really great creative works, while devoting much space to the consideration of various German romanticists and classicists, whose work as reproduced is not first-rate. The division also of the final review of present-day painting into chapters corresponding to different nationalities tends still further to the chronicling of the unimportant and provincial.

To trudge thus patiently through so large a mass of not always relevant detail might well lead to the production of a dull book; but we should be sorry to convey the impression that even for a moment we have found Herr Muther dull. He does not trudge, but ambles easily along, gossiping the while. Interesting because tirelessly interested in his subject, he has a lively, animated style, frequently rising to eloquence—too frequently, in fact, for it is difficult to ascribe complete conviction to a man who rhapsodizes with the same readiness on very different occasions. Yet, with certain reservations of this sort, we admire the Professor's constant sufficiency over so wide a field, and—within the limits of prudence and plausibility that must be observed by a popular historian—the soundness of his judgment in the great majority of cases. Admirably just is the manner (half humorous and half admiring) in which he handles the painters of those great gory, pseudo-historical machines that used to be fashionable at the Salon some time back—those masters of the "genre féroce" of

whom Rochegrosse was the most typical example, Laurens the most respectable. Less entirely just, for all its poetic appreciation, is his note on Japanese art, to which he rightly gives a chapter as one of the formative influences of the time. "Japanese art," we are told, "is the product of a sensuous people—European art that of intellectual nations"; and again:—

"Our imagination is alien to that of these children of the sensuous world, who quake and tremble for joy—horrorify themselves with masks, and pass from convulsive laughter to sheer terror, and from the shudder of hallucination to ecstatic bliss."

These passages read a little oddly now, when every one knows the stoic impassiveness of the Japanese—the intellectual power that lies hidden beneath the apparent simplicity. Students of the art of Japan ought not to read as unintellectual the concentrated expressiveness of Japanese painting (which implies so much preliminary thought in the elimination of non-essentials) and offers a close parallel to the thorough preparation and swift execution which astonished Europe in another field of activity.

Compared with Japanese art, compared even with that of Europe in earlier times, our modern painting is an art of literal imitation. To our predecessors painting was a language used to express the general sense of things; the modern painter has passed through a phase in which his aim has been to reproduce their actual aspect; and we submit that this attempt at literal truthfulness, which Herr Muther is inclined to read as constituting the main trend of modern art, is in reality not a matter of the first importance—that indeed, in so far as it has resulted in the acceptance by the painter of the ideal of actuality in place of that of pictorial expressiveness, it is a heresy.

Photography demonstrated that the older art of painting was not truth at all, but convention, and thus induced the public—who had hitherto naively, and wisely, accepted it—to exact a literal following of natural appearances; and it even sometimes induced the painter painfully to forge a facsimile of some passing phase of actuality, at whatever cost of beauty in the use of his paint.

In the pursuit of this art of representation, the qualities that make up the other, and scarcely the lesser, half of painting—the essential proportions and rhythmic use of the artist's materials—the qualities that are often not quite correctly described as decorative—came somewhat to be discredited, and it was forgotten that the aspects of Nature need subtly to be transformed to fit them for existence in the world of paint. In these circumstances it is questionable whether criticism is right in attributing supreme importance to work of a character violently revolutionary in a direction which may prove to be largely a mistake. What prevents such estimates from being grossly mistaken is the happy accident that among the revolutionary painters of the nineteenth century more than one had a strongly

conservative sense, and produced much work characteristic, it is true, of the special tendencies of his period, but at the same time in accord with the general function of painting in all ages. It is work of the kind that the wise amateur will prize rather than the doctrinaire painting.

At all events, it is already evident that while this general tendency, which Herr Muther regards as the essential factor of the art of the period under consideration, may to a certain extent be of use in reading the immediate past, it would be idle to expect a further development on the same lines in the future. For commercial reasons, the art of the future must be decorative, not merely an art of representation; for while the camera will never be much of a decorator, the imitative painter has now no means of existence whatever during his period of apprenticeship, the little, modestly paid utilitarian "jobs" which the painter once secured in his capacity as a delineator of facts being largely taken from him by the cheaper photograph. Although, if he be a master, the literally imitative painter still commands success—although there is as yet no general study of decorative painting, in the immediate sense of definite application to architectural purposes—yet the coming of the change is evident, and the majority of younger painters, with the wisdom of the serpent, already proclaim their opinion that a fine picture has no business to resemble life too exactly.

To pursue this subject further would be to exceed the limits of Herr Muther's book, which suffers precisely from a certain determinism which prevents him from realizing the artistic life of his period in relation not only to the past, but also to the future. He rightly lays stress on the decay of aristocratic patronage, but he fails to divine—as, indeed, who can?—the art which will emerge when the finest painting is placed at the public service for public purposes. The foundation of such an art may come to be regarded as the chief achievement of nineteenth-century painting.

Writing and Illuminating, and Lettering. By Edward Johnston. With Diagrams and Illustrations by the Author and Noel Rooke. (Hogg.)—If we have delayed for a while our notice of this book, it is because it belongs to that extremely rare class in which every line bears the impress of complete mastery of the subject. Though not agreeing with every one of the author's dicta, the present reviewer can affirm that no other book yet published will give the student of handwriting so clear an idea of the development of the different styles; and if confirmation be needed, it is found in the fact that every worker among manuscripts to whom it has been shown by him has purchased a copy for use. Mr. Lethaby's words give shortly the scope of this latest addition to the series of which he is the editor:—

"This volume is remarkable for the way in which its subject seems to be developed inevitably. There is here no collection of all sorts of lettering, some sensible and many eccentric, for us to choose from, but we are shown the essentials of form and

spacing, and the way is opened out to all who will devote practice to it to form an individual style by imperceptible variations from a fine standard."

In the first place Mr. Johnston shows his readers the art of making a pen, quill or reed, and of shaping its point in accordance with the character of the writing to be done. He has rediscovered for himself the advantages of the high sloping desk used by the ancient scribes, and has found out the appropriate artifice for regulating the flow of the ink in the pen. Having mastered these preliminaries, the pupil is set to work on the acquisition of a good formal hand, founded by preference on a good tenth-century MS., and is instructed in the coupling and spacing of letters and the art of planning out his page. With this foundation he is led on to illumination, and an excellent account is given of the manner of laying and burnishing gold. We are not disposed to think that either of the compositions mentioned in the chapter was generally in use in the fourteenth or early fifteenth century, judging by the few examples we have seen of early manuscripts with the ground prepared, but the gold not laid; the matter is, however, one on which it is difficult to pronounce an opinion. Nor are we whole-heartedly with Mr. Johnston in his remarks on the development of illumination.

Part II., which deals with lettering, is of the utmost importance to all students of art. Writing is, as Mr. Lethaby says, the most universal of the arts, and most craftsmen have to deal with lettering of a more or less formal kind. Further, every one interested in books needs some consideration of what makes a good printed letter. We are sorry to see that Mr. Johnston does not recognize the merits of William Morris's 'Troy' type as a model of legible Gothic letters: it is the simplest of all modern modifications of the style. There is an instructive chapter on 'Inscriptions in Stone' by Mr. Gill; and the book is brought to a close by a series of colotype reproductions from manuscripts and inscriptions, printed on ordinary paper, illustrating the development of the formal book-hand from the Roman capital with extremely full notes. The illustrations comprise 218 figures in the text, 8 pages in red and black, besides the 24 pages of colotype. We can congratulate Mr. Lethaby unreservedly on a series which contains two of the best books ever written on their subjects, and Mr. Johnston on having produced a work at once original and complete.

THE ROYAL ARCHÆOLOGICAL INSTITUTE AT COLCHESTER.

I.

For the second time during its existence, the former occasion being in 1876, the Royal Archæological Institute has selected Colchester as the place of its annual meeting. No more interesting centre could be chosen, and, as will be seen, almost every period from the Roman downwards was represented in the places or buildings visited.

The proceedings were opened at noon on Tuesday, July 23rd, in the Moot Hall of the new municipal buildings, when the Mayor (Mr. W. P. Sparling), the aldermen, and councillors, with all civic state, formally received the members and their friends. The Mayor, having said a few words of welcome on behalf of himself and his brethren, was followed by Dr. Henry Laver, President of the Essex Archæological Society, and the Rev. T. H. Curling, Secretary of the same body, who added their welcome to that of the Mayor. Sir Henry Howorth, as Presi-

dent, expressed his thanks on behalf of the Institute, and introduced the President of the meeting, the Right Hon. James Round, M.P., who also returned thanks for the kind reception accorded him, and referred to the visit of the Institute to Colchester thirty-one years ago.

After luncheon the party drove to Copford Church, where Dr. Laver indicated the chief points of interest. The church originally consisted of an apsidal chancel and nave only, of early twelfth-century date; but an aisle had been added to the south towards the end of the century, and later a porch and wooden belfry. At first the nave was divided into four bays by broad transverse arches springing from pilaster strips, and carrying a barrel vault; the apse, too, was covered by a semi-dome, and the whole church elaborately decorated with subject and other paintings. But at some unknown date—perhaps in the fifteenth century, which is the date of the king-post roof—a slight settlement caused the nave vault to be taken down, and only the springings were now left. The remains of the colouring were disclosed in 1876, but those in the apse were most unfortunately entrusted for "restoration" to a firm of decorators, and their historical and archæological value utterly destroyed.

At Layer Marney, which was also visited, the party was received by Mr. W. M. de Zoete, the present owner of the Hall. Mr. W. H. St. John Hope explained that the buildings formed part only of an unfinished mansion of the courtyard type, begun about 1520 by Sir Henry (afterwards Lord) Marney, K.G., captain of the guard to King Henry VIII. On his death in 1523 the work was continued by his son, John, Lord Marney; but he died in 1525, and nothing further seems to have been done to the building. To the west of the house was a courtyard with stables, &c., which still remain.

Layer Marney Church was also inspected, and described by the rector, the Rev. H. J. Boys. It is a work of one time, by the same builders as the Hall, and like it of brick, even to the mullions and tracery of the windows. It includes a chancel with north chapel, a nave with north aisle (now walled off from it) and south porch, and a western tower. The roofs are all original, those of the chancel and naves being coved and plastered, those of the chapel and aisle nearly flat with moulded beams. The rood-screen, pulpit, and other old fittings have survived, and on the north wall is a poor and late painting of St. Christopher.

At the evening meeting, which was held in the Moot Hall, the Rev. F. W. Galpin gave a lecture on the musical instruments figured in Gothic art, including the harp, psaltery, dulcimer, gittern, lute, crowd, rebec, fiddle, symphony or hurdy-gurdy, clavichord, virginal, pipe, drum, cymbals, triangle, &c. Original examples from Mr. Galpin's own collection of most of these instruments were exhibited, and practical demonstrations given of the way in which sounds were extracted from them, together with specimens of an Elizabethan jig, a morris dance on the pipe and tabor, the old waits' call on the shawm, and a tune composed for the sackbut by King Henry VIII.

On Wednesday, the 24th, the party, about eighty in number, went first by train to Halstead, and thence by carriage to Little Maplestead Church. This was described by Mr. St. John Hope as consisting of a round-ended chancel or quire, with a six-sided western tower, surrounded by a circular aisle which was spanned by arches from the tower arcade. This peculiar plan was due to the fact that the church belonged to the Knights of the Order of St. John of Jeru-

salem, who founded a preceptory here in 1186, and whose mother church at Clerkenwell was also circular west of the quire, like the churches of the Old and the New Temple in London, and those at Cambridge, Northampton, Temple Bruer, Dover, and elsewhere. The tower of Little Maplestead Church has apparently never been carried up, and is now represented by a wooden belfry. The present church is early fourteenth-century, but has been much scraped and restored, all its windows made new, the rood staircase abolished, and the old screen, &c., done away with. A large fifteenth-century timber porch at the west end has been replaced by a poor and mean modern shelter. Judge Baylis was of opinion that all such porches were additions to the original plan.

A short visit was next paid to the church of Great Maplestead. This has been much modernized, but retains its Norman apsidal chancel and western tower, and a good south arcade. A south chapel, built out transeptwise, contains some late monuments of the Deane family.

The journey was then continued to Castle Hedingham, where, after an interval for luncheon, the parish church was first visited, and described by Mr. Hope. The chancel and the nave with its aisles and clerestory are all of late twelfth-century work, with exceedingly good detail, especially as regards the eastern triplet with wheel window over the chancel arch, and the foliage on the capitals of the nave arcades. The easternmost bay of each aisle was once shut off from the nave, but the dividing walls were pierced with arches in later times, and the aisle windows enlarged. The clerestory windows had also been altered, and filled with brick subdivisions early in the sixteenth century, and the fine and rich hammer-beam roof added. The tower arch, though pointed, has responds of the same date and character as the nave arcades; but Mr. Hope showed that the arcades had actually been shortened by a bay when the present tower was added, and the capitals and shafts of the old responds utilized in the new work. The tower itself and the south porch are both of brick, and, with the clerestory and nave roof, were no doubt the work of John de Vere, K.G., the thirteenth Earl of Oxford, who died in 1512-13, and whose badges are displayed over the west window. An inserted inscription above refers to repairs executed in 1616. All the doors of the church are old, and retain their fine twelfth-century scroll-hinges. Much of the restored rood-screen is also ancient, and in the chancel are some of the stalls with misericords, or "baberies," as Mr. Hope said they should be called. Against the north wall is the curious monument of John de Vere, the fifteenth Earl of Oxford (ob. 1539), and his countess, with their effigies and armorial ensigns sculptured in low relief on a large slab of touch, and figures of their children on the sides.

From the church the members went on foot to the Castle, where they were received by Mr. J. H. A. Majendie, the present owner. Mr. Hope again acted as demonstrator, and pointed out that the great tower before them was only part of Hedingham Castle, which consisted actually of two large baileys separated by a wide and deep ditch. The inner bailey was a mount of more or less artificial character, formed by throwing inwards the material taken out of the deep ditch which encircled it. The castle was therefore really a modification of the well-known "mount-and-bailey" type, but, owing to the great size of the mount, it did not assume the more usual conical form.

After some remarks by Sir Henry Howorth on the important family of De Vere, who were the owners of the Castle for the almost unprecedented period of nearly five centuries, an examination was made of the fine and stately tower, every part of which is accessible through the replacement of the several floors, probably when the property passed to the Ashurst family early in the eighteenth century. With the exception of the parapets and two of the four corner turrets, the structure is complete from top to bottom, and is one of the best-preserved examples of a Norman tower in the district. Considerable remains exist of the appended barbican that defended the entrance.

At the evening meeting in the Moot Hall Mr. W. Gurney Benham read a paper on the subject of the town charters of Colchester and other important documents preserved in the muniment room. In illustration of the paper various charters, &c., were exhibited, notably that of King Henry V., which has a finely illuminated heading with the King, St. Helen, and the town arms. Another paper, on the Essex Sackvilles, was communicated by Dr. Horace Round, but for want of time was not read in its entirety.

Thursday, the 25th, was devoted to an excursion into the Coggeshall district. Beginning with a railway journey to Kelvedon, the party drove from there to Inworth Church, which Mr. Hope described as consisting of a chancel, nave, south porch, and modern western tower. The early-looking windows of the chancel had been claimed as Saxon; but the plan and other features showed that the church belonged to the eleventh century. Interesting evidence of the two nave altars remained, and over the southern were traces of a wall-painting with scenes from the early life of our Lord. Mr. Lynam agreed with Mr. Hope as to the Norman date of the building.

Coggeshall was the next place visited, and here the fine though late church, with the unusual dedication of St. Peter ad Vincula, was described by Mr. G. F. Beaumont. The tower—a good one of the third quarter of the fifteenth century—is the oldest part, but the rest of the church was entirely rebuilt soon after, and now consists of a chancel of three bays with aisles and clerestory, and a nave of five bays, also with aisles and clerestory and a south porch. Under the east window of the chancel, externally, is a panelled recess from which a large sculpture of the Rood and SS. Mary and John has been cut out by fanatical hands. The church contains none of the old fittings, and has been rather over-restored.

Mr. Beaumont next conducted the party to the site of Coggeshall Abbey, a monastery of the Order of Savigny founded here in 1140, which became Cistercian in 1148. The early thirteenth-century *capella extra portas* of St. Nicholas had escaped the general destruction through degradation to a barn, but of late years had been restored to church uses. Its window openings of moulded brick were among the earliest examples of undoubted mediæval work in that material in England. The other remains of the buildings—three isolated structures now converted to farm purposes—gave rise to some discussion as to their original use, Mr. Beaumont contending that they formed portions of the infirmary. Mr. Hope and Mr. Lynam thought that part of a Norman arcade embedded in the farm-house belonged to the church, which had, however, been placed elsewhere by the local antiquaries. A general opinion was expressed, and emphasized by Sir Henry Howorth, that excavations should be undertaken to make clear

the real connexion of these interesting remains of the abbey.

After luncheon the company met at Paycock's House, which Mr. Beaumont described as the work of Thomas Paycock, a Coggeshall merchant, who mentioned it in his will of 1505. The building is constructed throughout of timber, and has much fine carving on the ceiling beams and other parts.

Bradwell Church was the next stop, and was described by the late rector, the Rev. T. H. Curling, as consisting of a Norman chancel and nave, with later windows to light the three altars. Most of these windows are early fourteenth-century, and some interesting remains of contemporary paintings have lately been found on the splay. The building contains a good rood-screen of curious construction and other old fittings, and behind the altar is a huge Jacobean monument of members of the Maxey family.

On the way to Faulkbourne Hall, a halt was called at Cressing Temple to inspect two mediæval barns of large size. Dr. Laver pointed out the chief features of their construction, and paid a high tribute of praise to the admirable specimens of carpentry which they illustrated; their date he thought was the middle of the fifteenth century.

At Faulkbourne Hall the members were welcomed by the owner, Mr. Christopher Parker. The building was described by Mr. St. John Hope as a good instance of a brick house of the fifteenth century, built round three sides of a small courtyard. Large additions had been made in the Elizabethan period, and the courtyard was now filled by a later staircase; but the original plan could still be made out, and had the hall, which was treated as a dining-room, in the middle part. The most conspicuous features were a lofty tower at one corner, and a turret with a brick spire at another corner. Many different dates had been claimed for the early work, but Mr. Hope thought, from comparisons with other contemporary buildings, that there could be no difficulty in attributing it to Sir John Montgomery, who obtained a licence to crenellate his house and park in 1439.

At the evening meeting two papers were read by Dr. Horace Round. The first dealt with what the author described as the Carrington Legend, and was devoted largely to an illustration of the creation of bogus pedigrees. The second paper was a note on Dr. William Gilbert or Gilbert, the Colchester worthy, and dealt principally with the question of the local residence of this eminent man of science.

Fine-Art Gossip.

It will be good news to students and picture collectors that Messrs. Macmillan are bringing out Dr. Hofstede de Groot's thoroughly revised edition of John Smith's 'Catalogue Raisonné,' of which the first part appeared in 1829, and the 'Supplement,' or ninth part, in 1842. This work, in spite of its defects, and of the fact that a vast quantity of new material has come to light during the last sixty years, has remained the standard work on Dutch and Flemish pictures. We believe that much of the value of Smith's work was due to the assistance which he received from George Stanley, an able writer on art in his day. Dr. Hofstede de Groot's edition will be virtually a new book, and will include a number of men who were not thought much of in Smith's time—

Brouwer, Van de Capelle, Fabritius, Jan van Goyen, Franz Hals, A. van der Neer, and Jan Vermeer. The first of the ten volumes is announced for the autumn.

MESSRS. JACK announce a series of books at a popular price on the great artists, with reproductions of their masterpieces in colour. The series has been in preparation for a long time; and the intention is to issue two volumes, 'Velasquez' and 'Reynolds,' in September, and other volumes in rapid succession.

THE death is announced at Cornish, New Hampshire, of Mr. Augustus St. Gaudens, the sculptor. Mr. St. Gaudens was born in Dublin, and his last work—a statue of Parnell, which is to be erected in Sackville Street, Dublin—is now on view at the Royal Hibernian Academy.

THE ART EXHIBITION of the Oireachtas has this year assumed something of the character of a summer exhibition of the Royal Hibernian Academy, owing to the fact that it is held in the Academy rooms and is organized on a more ambitious scale than usual. Amongst the painters represented are Miss Sarah Purser, Mr. Nathaniel Hone, Mr. J. B. Yeats, Mr. Vincent Duffy, Mr. William Orpen, Mr. Dermot O'Brien, Miss Lily Williams, and Miss S. C. Harrison. The last-named painter shows a vigorous portrait of Mr. George Moore. The sculpture includes, beside Mr. St. Gaudens's statue of Parnell, examples of the work of Mr. J. Carré, Mrs. Vanston, Mr. Oliver Sheppard, and Miss Rosamond Praeger.

M. ADRIEN JOURDEUIL, whose death at the age of sixty is announced from Paris, was a well-known landscape painter, and a constant exhibitor at the Salon for many years. He was born at St. Petersburg, the son of French parents, and studied at the Écoles des Beaux-Arts of Paris and Lyon, his masters including Bouguereau, Bonnat, and Tony Robert Fleury. He received a "mention honorable" in 1885, and won medals in 1888, 1889, 1894, and 1900.

THE committee in charge of the decoration of the Petit Palais in Paris have caused a mild sensation by refusing to allow M. P. A. Besnard's "plafonds" to be used unless certain modifications are carried out. These designs, two in number ('La Pensée' and 'La Matière'), were exhibited at this year's Salon of the Société Nationale des Beaux-Arts. The artist has been asked to make the alterations, but it is not yet known if he has consented.

EXHIBITIONS.

SAT. (Aug. 10).—Paintings, Water-Colours, and Drawings by Leading English Artists, Leicester Galleries.

MUSIC

OUR LIBRARY TABLE.

Modern Organ Accompaniment. By A. Madeley Richardson. (Longmans & Co.)—Of the art of accompaniment our author remarks that it receives scarcely any study at all, that teachers have little to say about it, and that the literature of the subject is scanty; hence, he adds, "an attempt will now be made to give it a new impetus." It does not surprise us that little has been said on the subject. An attempt is made in this volume to show the different ways in which the old tune 'Melcombe' could be accompanied. Well-trained organists would scarcely profit by the simple hints given; while those who lack knowledge both of harmony and part-writing would, if they followed the lines indicated, produce something of a very mechanical kind. They would probably

take literally what the author possibly meant only as general indications of means at their disposal.

Dr. Richardson warns the organist not to regard hymn tunes or chants as written for "organ or voices"; they should, he says, be taken as "for voices only, his accompaniment being left for his own construction." In some cases, however, the doubling of the voices by the organ is advisable, in others—where there is no choir, or merely an amateur one—a necessity. Our author discusses the question whether it is legitimate to add free accompaniments to chants and hymns of which composers have given only the vocal parts. He points to the orchestral accompaniments to chorales introduced by Mendelssohn in his 'Hymn of Praise' and his two oratorios; "they are never," he remarks, "mere duplications of the vocal parts, but invariably free and independent." But the first illustration is not relevant: the "Let all men praise the Lord" is sung by the voices in unison and octave, except in the last bars, when the accompaniment virtually stops, only the bass vocal part being doubled. The second and third are little more than spread-out chords at the cadences. In any case, what was written in an oratorio does not apply to hymns sung in a church. The trumpet flourish in "Sleepers, awake," one of the above examples, recalls Baumgarten's trumpet *obbligato* in Luther's Hymn; and this version, made long before Mendelssohn wrote 'St. Paul,' was popular, and sung in country churches. The question of the legitimacy of free accompaniments need scarcely have been raised at all.

Dr. Richardson's book contains an interesting and valuable chapter on the materials for tone-colouring which modern organs offer, also a very practical one on the accompaniment of plain-song.

The Morris Book. By Cecil J. Sharp and Herbert C. Macilwaine. (Novello).—The authors of this little book conceived the idea of reviving the morris dance, which in the olden days was specially associated with the English May Day festivities. In 'All's Well that Ends Well' the clown declares that his answers to the countess are as fit "as a pancake for Shrove Tuesday, a morris for May Day." Morris men are supposed to have been first seen in England in the reign of Edward III. At any rate, it must have been very early, for in Laneham's letter to Humphrey Martin, concerning the festivities at Kenilworth in 1575 before Queen Elizabeth, a morris dance "according to the ancient manner" is described. Messrs. Sharp and Macilwaine have collected morris tunes from various parts of the country, and notably from Kimber, leader of the Headington (Oxon) men; and two sets have been published by the Novello firm. The book explains the dance steps, the various actions, costumes, &c. There is also an interesting historical chapter. The idea of reviving the dances has led, and with marked success, to private and public performances. The morris tunes, as specimens of English folk-music, are valuable, and our authors intend to continue their search. As yet they have not dealt with the Northern counties.

Musical Gossip.

THE MOODY-MANNERS COMPANY gave a performance of Verdi's 'Aida' at the Lyric Theatre last week, and again on Monday, and the work had evidently been most carefully prepared. Madame de Vere-Sapio sang well, while her impersonation of the Ethiopian Slave was excellent; and the same may be said of Mr. Joseph O'Mara as Radames. Miss Toni Seiter was not

sufficiently haughty in demeanour as Amneris, nor was her voice in good order, but she also deserves praise. Mr. Charles Manners as the High Priest, and Mr. Charles Magrath as the King, added to the success of the evening. Signor Sapio conducted with skill and discretion. The special feature of the performance was the ensemble; no one of the artists seemed to be trying to shine at the expense of the others. For those who understand Italian, it is no doubt better to hear 'Aida' sung in the original version, but for the general public it is undoubtedly a great advantage to have it presented in English.

THE full programme of the Gloucester Musical Festival (September 8th to 13th) has been issued. At the Sunday service will be performed "In Te, Domine, speravi," for orchestra, composed for the occasion by Mr. J. W. G. Hathaway. 'Elijah,' as usual, will be given on the Tuesday morning, and Sir Edward Elgar's 'The Apostles' in the evening. Wednesday morning will be devoted to 'The Kingdom'; Mr. Granville Bantock's 'Christ in the Wilderness,' for two solo voices, chorus, orchestra, and organ; and Glazounoff's c minor Symphony, No. 6. On Thursday morning there will be Dr. Parker's Organ Concerto, with Dr. G. R. Sinclair as soloist; Sir Hubert Parry's Sinfonia Sacra, 'The Love that casteth out Fear,' conducted by the composer; Bach's "Now shall the grace," for double chorus, and Verdi's 'Requiem'; and in the evening Brahms's 'Haydn' Variations, Dr. A. H. Brewer's 'Emmaus,' and Mendelssohn's 'Hymn of Praise.' The festival ends with 'The Messiah' on the Friday morning. At the Shire Hall concert on the Wednesday evening the programme will include two novelties: the promised orchestral work by Dr. F. H. Cowen, and 'Caliban,' a Scherzo Fantastique by Mr. W. H. Reed.

THE chief singers will be the Misses Agnes Nicholls and Marie Brema, Madame Ada Crossley, and MM. John Coates, Gervase Elwes, Ffrangcon-Davies, and Plunket Greene. Miss Marie Hall will be solo violinist. The Cathedral organist, Dr. Brewer, will be the conductor.

THE first performance at Turin of Monleone's 'Cavalleria Rusticana' appears to have been successful. A writer in the *Allgemeine Musik-Zeitung* states that the text is much on the same lines as that of Mascagni's librettists; also that the music is very different, but not on that account better.

THE sudden death is recorded, at the age of fifty-seven, of Antonin Marmontel, son and pupil of Antoine François Marmontel, who for nearly forty years was one of the most distinguished professors of the Paris Conservatoire. The son was professor of *sol-fège* at that institution from 1875 to 1881, and in 1901 became professor of the piano-forte there.

PERFORMANCES NEXT WEEK.

MON. 'Aida,' 8, Lyric Theatre.
TUES. 'Faust,' 8, Lyric Theatre.
WED. 'Aida,' 2; 'Tannhäuser,' 8, Lyric Theatre.
THURS. 'Lohengrin,' 8, Lyric Theatre.
FRI. 'Madame Butterfly,' 8, Lyric Theatre.
SAT. 'The Marriage of Figaro,' 2; 'Il Trovatore,' 8, Lyric Theatre.
— Promenade Concert, 8, Queen's Hall.

DRAMA

IBSEN'S PLAYS.

The Collected Works of Henrik Ibsen.—Vol. IX. *Rosmersholm* and *The Lady from the Sea*. (Heinemann).—The two plays which constitute the ninth volume of Mr. William Archer's edition of Ibsen's works mark the close of one epoch and the beginning of another in the Norwegian dramatist's art. 'Rosmersholm,' as Mr. Archer well

says in his preface, is the last of the series of Ibsen's social dramas, the last of those dramas in which the master treats his characters as typical members of a class, examples of some popular prejudice or victims of some general tyranny. Henceforward—though even in 'Rosmersholm,' as the action proceeds, the playwright allows the social background to grow more and more shadowy, and forces his hero and heroine into more and more complete isolation—Ibsen is found turning his gaze away from the external situation of his characters, and concentrating his attention on the events which happen within their souls—on their mental states, their internal conflicts, their spiritual developments.

'The Lady from the Sea' is the first specimen of this new order of drama, and in it the author takes almost unnecessary pains to remove his characters from contact with the outside world. Their position in a small seacoast town, past which the tide of European life flows without ever touching them, is likened by one of their number to the tame existence of carp in a pond which is close to, and yet sufficiently distant from, the neighbouring fiord where the free fish move about at their will; yet the playwright is able to show that even amid such apparent stagnation there may be material for most poignant drama. Mr. Archer hazards the opinion, with some hesitation, that 'The Lady from the Sea' is "the weakest thing Ibsen produced between 'A Doll's House' and 'John Gabriel Borkman,' both inclusive," and bases this judgment on the "laxity" of the technique of the play. It is possible, however, to accept Mr. Archer's premise, and reject his conclusion—to admit that the different threads of interest in the drama are never properly interwoven, yet to contend that 'The Lady from the Sea' is among the most charming, the most poetical, and the most vitally interesting of Ibsen's works. There is an atmosphere of sweet reasonableness and kindness about the play; its characters talk honestly, but never brutally, to one another, and they face facts calmly and courageously. In this piece, as in 'Ghosts' or 'A Doll's House,' Ibsen flouts the conventions of his time, but he puts his case moderately. The course Ellida Wangel wishes to adopt, and her husband encourages her to take, must have seemed, at the date of the play's composition, even more unconventional than Nora Helmer's banging of the door on her married life. For Dr. Wangel, after arguing with his young wife concerning the fascination which a mysterious stranger exercises over her—a fascination so strong that she proposes to go with him abroad—at last allows her absolute freedom of choice between his rival and himself, whereupon the hold which the stranger has had upon her is at once withdrawn, and she is free to lavish her affection on her generous spouse.

By contrast with the geniality of its companion play, 'Rosmersholm' seems gloomy and morbid, indeed, apart from the author's striking portrait of its heroine, Rebecca West, its interest depends almost wholly on its marvellous stagecraft. This piece is the supreme example of Ibsen's retrospective method; by dialogue that always means more than appears on the surface, yet is perfectly natural, the dramatist gradually reveals simultaneously to his audience and to his hero the story of a crime that has been committed by the heroine before the beginning of the action of the play, and shows how Rebecca, by heartless and cunning persecution, hounded Rosmer's wife into committing suicide in order that she might take the poor creature's place in

the husband's affections. It is a brilliant *tour de force*, but it reads better than it plays. On the stage the focussing of interest on the ambiguous relations of Rebecca and Rosmer, and the constant allusions to a dead character, produce an impression of monotony, and the air of the old mansion to which the action is confined seems stifling. Rosmer's insistence, too, that he can never be sure of the sincerity of Rebecca's love till she has proved her devotion by drowning herself for his sake is altogether too fantastic and crazy a piece of sophistry to be impressive; and when he decides to join Rebecca in her plunge into the mill-race our tears refuse to flow over so invertebrate an idealist's doom. It is Rebecca, the unscrupulous individualist whose soul is redeemed, whose strong will is broken by her love, who wins our sympathies.

Dramatic Gossip.

PREPARATIONS are advancing for the autumn season. Early next month Mr. Oscar Asche and Miss Lily Brayton will produce at His Majesty's Mr. Laurence Binyon's poetical play 'Attila,' in which Miss Mary Rorke will also be seen. Later they will revive 'As You Like It,' Mr. Asche appearing as Jaques, Mr. Henry Ainley as Orlando, and Mr. Courtice Pounds as Touchstone.

'THE SINS OF SOCIETY' is the title chosen for the piece by Mr. Cecil Raleigh and Mr. Henry Hamilton to be given at Drury Lane. The cast will include Miss Constance Collier, Miss Fanny Brough, and Mr. Albert Chevalier.

MR. BOURCHIER will shortly produce at the Garrick 'Fiander's Widow,' a comedy by Mr. Sydney Valentine and Mrs. Blundell.

MISS LENA ASHWELL begins her tenancy of the Kingsway Theatre with 'Irene Wycherley,' a piece in three acts. The Kingsway was formerly known as the Great Queen Street Theatre, but the house has been redecorated and improved throughout.

A NEW theatre will shortly be opened in Shaftesbury Avenue, but the name is not yet settled.

DUBLIN has been enjoying its first week of Mr. Shaw. Hitherto only one play of his—'The Devil's Disciple'—has been publicly performed in his native city. This week, at the Gaiety Theatre, the Irish Players' Club has given 'Arms and the Man,' 'The Man of Destiny,' and 'How he lied to her Husband.' Miss Flora MacDonnell and Mr. George Nesbitt deserve praise for their performances.

TO CORRESPONDENTS.—J. P. M.—R. H. I. P.—W. J.—W. H. W.—R. E.—R. S. (Oudh).—M. M.—Received.
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NOTES ON BOOKS:—'Early English Lyrics'—Canon Beck's History of Rotherhithe—Irish Association for Preserving the Memorials of the Dead—'Wine, Women, and Song'—'Poems of Patriotism'—'North Wales'—Routledge's New Universal Library—Reviews and Ma gazines.

Notices to Correspondents.

LAST WEEK'S NUMBER CONTAINS—

NOTES:—Jubilee of 'The City Press'—Prince of Monaco's Letters—First Oxford Russian Grammar—A "gude-willie waught"—George Buchanan on Tobacco—Garibaldi in England—Hackney Celebrities—The Subterranean Exhibition—The Hampstead Omnibus—Seal Inscriptions—'Bloc': "Block"—Political Amalgamation.

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NOTES ON BOOKS:—'The Oxford English Dictionary'—'The Writings of Matthew Prior: Dialogues of the Dead, and other Works in Prose and Verse.'

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